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ABSTRACT

This collection of lectures includes the following contributions from faculty at the University of Colorado at Boulder: (1) "Aloof Professors and Shy Students" (Patricia Nelson Limerick); (2) "Teaching the Thundering Herd: Surviving in a Large Classroom" (Charles R. Middleton); (3) "The Scientist as a Story Teller" (R. Igor Gamow); (4) "Active Learning in the University: An Inquiry into Inquiry" (Martin Bickman); (5) "The Continuity of Research and Classroom Teaching, or How to Have Your Cake and Eat It Too" (Sam Gill); (6) "The Professional Schools: The Influence of a Professional Ethic on Teaching Styles" (Emily M. Calhoun); and (7) "From a Student's Point of View" (R. L. Widmann). (JD)

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On Teaching

Mary Ann Shea, Editor

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Faculty Teaching Excellence Program

University Learning Center
University of Colorado at Boulder

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Prefatory Notes

These materials reflect the very fine efforts of the Faculty Teaching Excellence Program at the University of Colorado at Boulder toward the improvement of teaching, in particular the undergraduate instructional program, on our campus.

The undergraduate years are critical ones in the life of the student. They represent a period of significant social and intellectual growth during which the student hopefully acquires the habits of thinking that will last through a lifetime of learning. Often these years are the ones during which an individual selects that area of study that will focus his/her graduate experience and career.

One of the University's greatest challenges is to provide each student with an effective exposure to the broad-based principles with which a true liberal education is intimately concerned. This will always require a commitment to the highest quality teaching we can possibly provide. Certainly our students deserve no less. The University of Colorado at Boulder in its planning, and in its support of faculty efforts, has undertaken that commitment.

James N. Corbridge, Jr.
Chancellor

Many of the great documents of teaching center on the charismatic figure—Socrates, Buddha, Christ. It is no wonder that we all learn to believe that teaching is a charismatic art and cannot be either conveyed or acquired.

We are wrong in that, of course. We *can* learn to teach, and those who do have special skills and insights can pass them on to others. These articles are an expression of the community of teaching and learning. They represent the very best the academic community has to offer—to share what one has thought and done.

Kay Howe
Vice Chancellor, Academic Services

This book is dedicated to all the faculty members of the University of Colorado at Boulder.

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This collection of articles was originally given as part of the Faculty Teaching Excellence Program Professional Lecture series on Teaching and Learning. This series has been attended by faculty from all disciplines on campus. They have participated in thoughtful discussions about many topics related to teaching sparked by the presentations. The writing of some of the articles, originally called monographs on teaching, was funded by a gift from the CU-Boulder Parents' Association. The Faculty Teaching Excellence Program continues this funding to faculty as part of the grants for the advancement of teaching.

Mary Ann Shea
Coordinator
Summer 1987

Aloof Professors and Shy Students

Patricia Nelson Limerick

A few years ago, late one night, I was reading over a set of class papers when I found one I wished I had written. I resolved to seek out the author, congratulate him on his gift for writing, recruit him for a senior thesis, and then ride to glory on vicarious achievement.

The next day, before the lecture, I approached the student, who looked like a very sophisticated and confident young man. "Could I see you after class?" I said, and then I ascended to the podium and took up the burdens of lecturing. When I finished, the student came up and told me he had remembered another appointment. Could he come to see me an hour later?

Months later, after Tom and I had become close friends, he told me that he had not, in fact, "remembered another appointment"—he had simply panicked over my request and gone off for an hour to try to calm himself down.

This misadventure aside, the rest of the scenario worked out. He wrote the senior thesis; all three readers gave it a *Summa*; the department gave it the best thesis prize; and I explored new frontiers in vicarious achievement, discovering that one can brag wildly about one's protege in a manner that would be most unseemly if applied to oneself.

Let us go back, however, to that precarious moment in the classroom. At 2 a.m. that morning when I read Tom's paper, and at 10 a.m. when I spoke to him, I was—equally on both occasions—moved by one feeling; the urge to encourage him to do more of his admirable writing. If he had seen me at the moment when the admiration struck (wearing a ratty sweatshirt and sweatpants, sitting on a pillow on the floor, surrounded by stacks of papers, propping myself up with occasional cups

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Patricia Nelson Limerick writes about the history of the American west and teaches as a faculty member of the Department of History.

of tea), it is likely that he would have been surprised, but is is most unlikely that he would have been intimidated. But a few hours later, despite my own conviction that I was the same person I had been at 2 a.m., I was transformed into the "Professor," and my invitation to chat scared him to death.

It was never my intention to have that kind of effect on people, never my intention to make smart people witless. Certainly I wanted to inspire respect, but I did not want to inspire fear and trembling. The situation reminded me of a Halloween dilemma in my old neighborhood in New Haven. Two neighbors had dressed up as Richard Nixons, and went to call on another set of friends who had a four-year-old daughter. When the four year old saw the two Nixons, she began to cry, while the two neighbors struggled desperately to remove the Nixon masks and assure Katie it was really just *them*. When students cower in front of my professorial self, I feel rather as if I were trapped in a Richard Millhous Nixon mask, perplexed and confused as to why they can't realize that it is *just me* underneath.

There are, of course, some morally distressing aspects to this problem, but there is also the more practical fact that students stricken with fear are boring. They are preoccupied with self-defense, and that preoccupation does not leave much room for the launching of innovative new ideas about a field of study. Frightened students are boring students; boring students make the teacher's life repetitive and unrewarding; and it is thus concretely in our interests to confront this factor of intimidation and do what we can to reduce it.

The process of exploration must begin with the proposition that aloof professors and shy students are actually birds of a feather. Both are creatures shaped by anxiety—the anxiety and tension of mutual evaluation. Professors will judge and grade students, and students will judge and evaluate professors, and that fact sits prominently in the first row on the first day of class, the equivalent of the snake ready, willing, and able to spoil Eden. Aloof professors and shy students, though they may appear alien to each other, have in fact adopted the same strategy of adaptation, the same response to tension. They are both creatures of retreat; they find the classroom a risky place, and they therefore choose flight as a variety of self-defense. Distance becomes the way to preserve at least a fragment of their embattled dignity. Professor or student, one is under obligation to appear in class now and then, and so one does—but only as a shadow of one's full self. Evasion then becomes the response to the accurate (*not* paranoid) perception that students and teachers are judging and evaluating each other. Why take the risk of exposing more of yourself than necessary to that potentially wounding evaluation?

The reasons why students might be shy and evasive are well-known.

The causes for professorial shyness are considerably less explored—for the obvious reason that the strategy of self-defense by aloofness has worked, and held off most inquiries. But consider the remark once made by a classics professor at Harvard. "We must remember, " he said at one meeting, "that professors are the ones nobody wanted to dance with in high school. "

Surely there are exceptions to this rule, but the magnet of academic life does have a particular attraction for shy people, drawn to the contemplative life, capable of sustained, lonely labor in the library or laboratory. They are drawn to the university, to grad school, and then an awful trick suddenly stands revealed. THIS IS NO RETREAT AT ALL. Rather than retiring to a calm, private refuge, you are sent—the gentle Christian dispatched to the hungry lions—into the classroom, where you are placed at the center of things. All eyes are upon you, and you expect to awaken and say, "I just had the shy person's worst nightmare. . . . I was just trying to get to the library, but there were all these people; they all had their notebooks open, and they were all looking at ME, expecting ME to do something entertaining, and at the end they were all going to fill out these forms and say whether they liked me or not. . . ."

But you don't wake up.

Over 13 years, I have developed great affection for teaching. But the first class meeting each year puts new life in that shy person's nightmare, and I would happily postpone the first class for a week, a month, better yet, a year. In a recently circulated article, a survey revealed that professors approach a first class meeting, thinking "Will they like me?" while the students enter, thinking "Will I like the professor?" This is, altogether, a pathetic scene: the professor, syllabus in hand, walking to the podium, wanting to be liked; the students, consulting their humors, inspecting the product on display before them, and thinking, "Is this the kind we like?" It makes one think of Willy Loman in *Death of a Salesman*, using that wonderful line to describe failure: "He 's liked, but he's not *well*-liked. "

And so there you are, on the way to your first class, a character in a play, and Arthur Miller is the playwright, and he wants YOU for the part of Willy Loman, the Willy Loman who tells his wife, "I talk too much; people laugh at me; I'm very foolish to look at. " Why, one can only wonder, did Arthur Miller make Willy a salesman, and not a professor?

Under those circumstances, the appearance of aloofness is a pretty good bargain. Who wouldn't prefer to appear to to the world as an aloof and uncaring person, rather than a shy and vulnerable one?

This inner drama is no doubt lost on the students (thank heavens). And there are certainly professors who do not regularly reenact the scene.

Of course, the human instinct for self-defense through concealment being what it is, we'll never know the proportions for sure. How many stride confidently into the classroom, pleased with the opportunity to be seen, judged, and evaluated? And how many would really rather be on their way to the library, or even on their way to wash dishes or clean ovens? Only recently did I myself move beyond the phase where I would have chosen oven-cleaning over lecturing—though the choice, alas, was never offered me.

Even with this stride forward, I still think lecturing is an unnatural act, an act for which providence did not design humans. It is perfectly all right, now and then, for a human to be possessed by the urge to speak, and to speak while others remain silent. But to do this regularly, one hour and 15 minutes at a time, Tuesday and Thursday at 11 a.m.—for one person repeatedly to drone on while others sit in silence? Not to bring religion into public education, but I do not believe that this is what the Creator—of whatever denomination—designed humans to do.

And that brings me to my declaration of tense people's rights. I follow here in the footsteps of William Sloane Coffin. Responding to pop psychology's often oppressive messages of liberation, he used to say, "I'm not OK; you're not OK, and that's OK. "

I, for instance, am not a relaxed person. For 30 years or so, people have been saying to me, "You ought to relax, Patty. " It is the curious dilemma of those of us who are honestly high-strung, that we never get to respond in kind. People feel perfectly free to tell us, "You ought to relax, " but we never get to put in our side. "You ought to be more tense, " we never get to say, even when it seems fair and appropriate. "You ought to be more worried. "

Now I reach the Tense Teacher's Declaration of Independence. It is okay to be nervous in the classroom, because the classroom is often a nervewracking place. We have—and I believe the Supreme Court would eventually support me in this—a First Amendment right to be nervous. In fact, telling us to relax only makes us more weird, adding yet another standard of excellence that we will fall below. The advice makes us especially weird when it comes in combination with the instruction, "Just be yourself in class. " But what if your self is a tense and nervous self? Under those circumstances, "just relax" and "just be yourself" are a prescription for madness. But here, many years' experience as a tense teacher have shown me the way out of the labyrinth. If you are tense, don't attempt to conceal it. If you are nervous, and trying to pretend that you are not, your struggle for concealment will affect the class—and students are veritable seismographs for this kind of discomfort. But if you are nervous (as any sane person would be), and frankly, comfortably nervous, the students will not particularly care. Try to hide tension and it manifests itself as weakness. Wear it in peace, and it registers, if it registers as anything at all, as an amusing and human eccentricity.

But why do such elemental insights take so long to figure out? And why do so many professors stay tense, reserved, aloof, and un-self-revealing in the classroom? For now, I would like to finger just one prospective culprit: the overaccenting of evaluations as a way to gauge teacher success. Professors who are trying to be scholars already lead an overevaluated life; they have barely survived the high-intensity evaluation ordeal of graduate school when they are applying for jobs, and waiting anxiously for department decisions; submitting proposals for convention papers, and waiting anxiously for program committee decisions, writing grant proposals, and waiting anxiously for panel decisions; submitting manuscripts for articles and books, and waiting anxiously for outside-reader evaluations and editorial decisions; publishing books, and waiting anxiously for reviews. Professors need more evaluation about as badly as Americans need more cholesterol. Consider, for instance, the pathetic preoccupation with meritorious performance that I recently revealed. An acquaintance suggested that, as a Western American historian, I ought to know more about the actual working of cattle. I should, he said, know what it is like to sit on the hind end of a calf while it's being branded. "I don't think I'd be very good at that," I said, giving him the occasion to point out that submitting a performance judged to be "good" was not really the point in this particular exercise. It was just, he explained, that if I let the hind end of the calf get up and begin to rotate in a circle, the person holding down the front end would feel justifiably betrayed. But if they grade meat, I must have been thinking, surely the processors of meat, at every level, are graded too.

Putting too much weight on teaching evaluations makes professors, young ones especially, even more skittish than they already are. Overaccenting evaluations as a measure of success can create in teachers the same witless behavior that excessive concern with grades and grade-grubbing creates in students. Evaluations, moreover, can be most uncertain methods of communication. When I was in college, I liked some of my professors for reasons that now appear rather personal—because they were handsome, or because they were fatherly, or sometimes for that most compelling of reasons, because they seemed to like *me*. When I remember my own rather willful taste in professors, and when I remember that I took one class in graduate school that I did not particularly like until, five or six years later, I finally did the reading, then it seems to me that immediate evaluations do not say it all. And what they *do* say can have unfortunate side effects, deepening a teacher's caution and self-consciousness when recovery lies in exactly the opposite direction.

What, then, is the solution to the dilemma of the defensively aloof professor? There are, happily, thousands of solutions, and most of them become evident just at the moment you break free of caution and self-consciousness, assess a particular problem, and figure out how best to take it on. In one course with about 45 people, for instance, I wanted to learn everyone's name. Looking at 45 people who were looking at me, trying to distinguish Sallys from Susies, Jims from Joes, I simply could not do it. If only, I thought, I had a direct stimulus, something that would reward or shame me into learning. And there, immediately, was the answer. I began taking a container of cranberry juice to class. One does, after all, get thirsty during a lecture, and I knew that I would genuinely want that cranberry juice. The arrangement was that I only got the juice if I successfully greeted a certain number of people by name—the first time, 10; the next class, 15; and so on. If I failed, a student of certified thirst got the cranberry juice, and I got a jab of shame. The device brought me to class a few minutes early and in a perfect learner's frenzy, eager to find out and remember 5 new names; the shame of failure and the pride of success both kept me working hard; the students were amused—and utterly convinced that I meant it when I said I wanted to know who they were; the exercise got the classes off to a pleasant, lively, informal start. I lost no respect or authority. If anything, I found that my capacity to hand papers and exams back *by name* to individuals I clearly knew, had a most stimulating effect on student performance.

That is a small example of the kind of miracles that result when the professor is free to think clearly about a problem and its solution, and not forced out of the direct path by the burden of defending a shy person's fragile dignity. Freed of that burden, one realizes the essential fact of all kinds of teaching, whether individual tutorial, seminar, or lecture. The student *must* be brought out of passivity. Ideas are terribly forgettable if the mind does not clinch with them, if the gears do not engage on the spot. But how can the teacher possibly accomplish that in a lecture class? One answer lies in what I call the youth poll. Its goal is to offer the students a momentary release from passivity, to ask them to think and evaluate on the spot. For the professor, the youth poll provides immediate information on whether the students are following your discussion or not; if they don't know what you're talking about, they'll be hard put to vote on it. But youth polls also allow one to go beyond *Time* and *Newsweek* in determining what young people are thinking these days. Youth polls enrich one's conversation; one takes on a cocktail party equipped with information on the mental workings of today's younger generation that the other guests will not have.

I first made use of the youth poll in History 152, America after 1865, a course which many students take to satisfy a requirement. There is an air of the conscript in the room, the air of a troop ship pulling out of port, bound for destinations that the passengers are not quite sure they want to see. To lessen that sense of conscription with at least a symbolic exercise of free will, I began early on to call for votes. I lectured on the Rockefellers, Carnegies, and Morgans, for instance, and then I called for a youth poll. These men have been characterized sometimes as robber barons and sometimes as wise captains of industry, I explained. Which characterization would the students find more appropriate? It was a landslide for the wise captains of industry which made me think, briefly, that I had figured the students out and confirmed the rumors of their narrow careerism and conservatism. But further youth polling eroded those simple images, and revealed a much more subtle and complex group of people. More often than not, the polls left me bewildered and surprised—and I did not need a supplementary poll to tell me that *that* result pleased the students.

With more time, the youth polls prove workable for more subtle points of interpretation. In the upper-division course on Western American history, I describe the hunting and gathering life of Indians in the Great Basin, and then offer an interpretive choice: do we call that 10,000 years of ecological success and stability; or do we call it 10,000 years of stagnation and lack of progress? This leads to a very productive discussion of cultural relativism, ideas of progress, human relations with physical environments, and conflicting claims for legitimacy between natives and invaders. By opening the discussion with a youth poll, with everyone having voted one way or the other, each student begins with some stake in the discussion; even shy individuals can be lured into speaking, since they have already participated by raising their hands. Youth polls also legitimize dissent, making it clear that the course's requirements do not include compliance with any party line of interpretation. This not only sets the students free to do their own thinking, it stymies the "Accuracy in Academia" thought police in their efforts to interfere with instructor freedom.

Like the youth poll, a second technique—the class-contributed list on the blackboard—allows for maximum participation without a surrender of the professor's power to keep the discussion moving along toward a clear goal. In this exercise, you ask a concrete, focused question to help the students process information, but they do the essential work. We had read, for instance, the Crow Indian autobiography, *Two Leggings*, and I asked the class to list nine or ten mechanisms of social control in Crow culture, illustrated by particular examples from the book. In that kind of exercise, I am coaching them on how to read a book actively and productively, how to go beyond just turning pages to selecting elements out of the whole and combining them into a pattern of meaning, how to ground generalizations in particular pieces of evidence.

One can then use the *Two Leggings* social-control list, for instance, to take care of any preconceptions of tribal life as an experience of total, untrammeled, "natural" freedom; just as much as Anglo-American behavior, the list says, Indian behavior was culturally and socially shaped. One could certainly make the same point in a lecture, but the staying power of an idea is considerably increased when the students put it together themselves.

I sometimes use the class-generated list at the very start of a course, to show that the slate is not blank and that minds can be already at work on the subject, before lectures and before readings. In the upper-division class, I wanted to launch an immediate attack on the stereotyped, simple frontier West, in which unlikely waves of traders, cattlemen, miners, and farmers supposedly flowed across the continent in orderly sequence. I came to class with a sealed envelope in which I had placed a list of 30 significant Western occupations, beyond the ones that dominate popular stereotype. I then challenged the students to match my list—which they did and added 10 or 15 more. They also surprised and pleased me by nominating categories that were not ethnicity-specific—like soldier/warrior, or shaman/minister/priest—categories that launched us from the start into a framework of cultural comparison. From this exercise, using their own wits, the students began on the very first day with a fuller, more complex West in their minds than you would find in the minds of many venerable Western historians.

In another opening-day exercise, I described the Turner Thesis of 1893, the set of ideas which has so long dominated Western history, with its characterization of the frontier as the source and determinant of American character and democracy. I then asked the students to think this over, and then to nominate essential Western topics that the Turner Thesis left out. In this, too, the students were a considerable success. I could, of course, have saved a few minutes by simply running through the catalogue of Turnerian omissions myself (Indians, Hispanics, Asians, Blacks, women, business, arid lands, federal involvement, etc.), but it was many times more effective to invite the students to think up the list themselves. And, once again, they emerged from the exercise with a better, fuller critique of the Turner Thesis than you could get from many Western historians.

More practically, before the midterm and the final, if time permits, I have the class itself narrow the pool for possible exam identifications. Divided into small groups and assigned a particular topic, they are to report back a list of six or seven possible people, places, events, or acts of legislation that seem to represent the general issues of that topic. The small group discussions can be a considerable pleasure to eavesdrop on; they are, usually, shrewdly reviewing the material and carefully deciding which examples would be the most fruitful.

Gene Rayburn's "Match Game" provides another technique for evoking maximum participation. On the "Match Game," the M.C. gives the panelists an incomplete sentence with a word to be filled in, and the panelists then reveal their answers in hopes of a match. Moved from the television studio to the classroom, the "Match Game" can take a variety of forms. If you are discussing a secondary source, for instance, you can say, "The author's argument is weakest when he takes up ________________." Or you can follow up on material from a lecture with a sentence like: "This (person, or group, or event) is most significant as a case study in ________________________________." The "Match Game," of course, only works if the sentence allows for a variety of viable and legitimate responses. While the teacher is free to have a predetermined "right answer" in mind, the students must also be free to come up with entirely different, but still workable answers.

The "Match Game" can reap surprising rewards. Ten years ago, discussing the very optimistic, turn-of-the-century irrigation promoter William Ellsworth Smythe, I asked a class to complete the sentence, "William Ellsworth Smythe, watch out for ____________________." One student filled in the blank with the word "uncertainty." As I thought more about the response, "uncertainty" seemed exactly the aspect of life that Smythe was trying to evade. Several years later, in a book called *Desert Passages* I was still thinking about that class discussion, and on page 83, you can read the line: "Like many reformers, Smythe was engaged in an effort to outlaw uncertainty." After a variety of these experiences, try to tell me that teaching and scholarship reliably get in each other's way.

On a different level entirely, but on the same principle of bumping the student out of passivity and the professor out of preconceptions, I have over the years made considerable use of an all-purpose writing exercise. I use it in situations where a student either writes badly, or claims he can't get started on a paper. In that sort of situation, if you listen sympathetically to the problem, you stand a better chance of getting mired in the swamp yourself than of pulling the student out. The alternative is to take two pieces of paper, the same size, and then explain the procedure: both the student and you will begin at the top and write to the bottom as fast as possible; as long as each line gets filled up, anything goes. You start out with a common topic, but after that, you can write anything—dump the topic and shift to disconnected fragments, if you like, as long as you continue to race to get to the bottom first.

This may seem like a silly use of the professor's (and perhaps even the student's) time, but the results can be astonishing. The student, who a moment ago claimed to be unable to write, begins to write, and to write fast—and while that is miracle enough, the student sometimes even has fun writing and, more often than not, writes better than before—short, sharp, clear sentences, not the convoluted mush he or she could produce given more time. What I think happens in this speedwriting exercise is that writing and speaking come back together again. In normal college life, writing seems to the student to be a weird and unnatural act that you only do under pressure. By that model, you do not just say what you have to say; you make the paper's style as weird and unnatural as the assignment itself. But in the writing exercise, the pressure of time forces the directness that many individuals have preserved in their speech, while banning it from their writing.

This exercise not only rearranges the student's assumptions about writing, it also gives me the satisfaction of winning most of the time, reaching the end of the page a line or two before the student. But even this, I have learned, is not always the occasion for complacency. An unorthodox exercise like this can unleash startling and unexpected talents in a student. Consider, for instance, the young man who was evidently paralyzed by deadlines, who watched due-dates come down upon him in rather the same manner in which the young heroine tied to the railroad tracks watches the train approach. I undertook to do the basic writing exercise with him, and felt utterly confident about finishing first. Poor fellow, I even thought, so nervous about writing; perhaps I ought to hold myself back a bit. The starting topic was horses, and I wrote rapidly about horses—until I looked over and saw that my competitor was ahead of me. At that point, I began writing incoherent nonsense, simply trying to catch up and at least tie at the finish. Sadly enough, I did not. And even more sadly, John's essay—composed at a literally breakneck pace—proved to be terribly charming and well-written, while mine, as I'd had reason to expect, proved to be utter nonsense. Here is John's essay:

> I've been riding horses since I was pretty small—we have always placed a great deal of importance on being able to stay on a galloping horse even through thick brush. Once while riding in the high desert of California, my saddle slipped off to one side and I was left there bumping along the ground, viewing the world at a disadvantage. But soon I managed to get both feet free and dropped to the ground. I watched the horse run away without me and decided that the only thing left to do was to pull all the little stones out from my arms and knees and walk back to the ranch. I have ridden horses in fog so thick that small and large juniper bushes look like various-sized cows. I have charged these cows on horseback and seen the horse give me funny looks as we plunged into thick painful small trees. I have been bucked by horses, but never have I ever hit a horse in anger because it bucked me, though I have hit various close-by fence poles and other painful hard things. The best horse I have ever known was a bay named Monte who once almost tossed me into a stream but nonetheless we remained great friends.

I do myself and the reader the kindness of omitting my own essay, and simply submit John's as proof of the proposition: one learns not to underestimate students, even—or especially—the shy ones.

In all these exercises, my goals have been the same: to bump the student out of passivity, and to bump myself out of self-consciousness and sometimes out of complacency. When they work, these techniques make the thing that we are doing together a great deal more interesting than who we are as shy students or aloof professors. In a swift and unexpected way, the activity eases both parties past shyness, past fear of each other's judgments. Even when the exercises lead to debate or disagreement, it is the kind of open rivalry and channeled tension that makes opponents in sports respect and like each other even in the midst of the contest.

By contrast, the more conventional tensions of the classroom cause students and professors to fear making fools of themselves. Under those circumstances, classes become experiences modeled on the autopia rides at places like Disneyland, where individuals drive their little cars around on preset tracks, sometimes crossing each other's paths but never really contacting each other. What I have tried to set up is a sport closer to bump cars—where crowded intersections and forceful collisions are allowed and even expected, and where everyone (and this certainly includes the professor) at one time or another looks like a fool. The primal fact of bump cars is that if you decide to bump someone else, you had better get ready to absorb the collision yourself. Any action you take against someone else's serenity earns you an opposite and equal reaction for yourself. In a successful round of bump cars, everyone will bump and be bumped, and everyone will look foolish, and no one will care.

The underlying reason for holding class, whatever the subject of the course, has to involve the project of inviting students to think for themselves, to ask their own questions, and to pursue the answers with both freedom of thought and discipline of argument. If you issue this invitation to intellectual adventure in the framework of the ordinary, conventionalized classroom, there is such a disjunction between medium and message that the project will only work for a few. If you are inviting free and intense thought, and staying within the framework of rigid and calcified social ritual, your undertaking is undermined at its base. You are offering an invitation that shuts out more participants than it includes; the shy, uncertain, or hostile students are excluded, while the students who have mastered the conventions of normal classroom exchange do not receive a challenge to examine and reconsider their habits of thought and expression. And what is equally significant, neither does the professor. The trial and burden of adventurous teaching is that it never feels safe—you never sign a contract with the universe guaranteeing success in all your experiments. But there are two compensations for accepting the conditions of uncertainty: first, you never run a risk of boredom; and second, you nearly always end up with a classroom full of individuals who accept, support, and aid you in your experiments. In that atmosphere, the failures teach as much as the successes, and professorial aloofness and student shyness become relics of another, less interesting age.

Teaching the Thundering Herd: Surviving in a Large Classroom

Charles R. Middleton

I am extremely pleased to be asked to write one of the articles in this important series on improving the quality of undergraduate teaching in the University. For too long we have been giving lip service to the importance of teaching and it is both timely and significant that we have begun to do many things to provide an antidote to that historical tradition.

The best place to begin this article is to tell something about my own background. This is a topic not entirely irrelevant to the way I approach teaching large lecture sections. I was an undergraduate history major at Florida State University and it was largely because of my experiences there that I developed my personal commitment to public higher education and to the promotion of both excellence and access in that context.

It was also in those happy years that I was exposed to the inherent possibilities and limitations of large lecture classes. In the course of this story I am going to introduce you to some of the faculty members who taught me and who have served as inspirations for me, at least insofar as the topic of the moment is concerned. The first is Joe Cushman, from whom I took Western Civilization as a freshman, and who convinced me to become an historian by persuading me of the value of devoting one's life to pursuing what one loves to do, even when it isn't the most lucrative. It is from Joe as well that I freely plagiarized the title of this article.

The thundering herd, you see, is not some obscure reference to the CU Buffaloes. Rather, it takes note of the herd mentality and behavior of students in large lecture classes and the challenge of overcoming it. In short, I intend to argue that despite the size of those classes, it is

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possible to personalize them in ways that are analogous to tutorials, at least in some intellectual sense.

Let us make certain that we all share an understanding of the phenomenon to which I will be referring when I write about teaching large classes. I do not mean those of 80 to 100, which though assuredly large can still be relatively intimate, as anyone who has taught in Hellems 199 or 201 can attest. To be sure, classes of this size are not exactly seminars. But when teaching them one can still see the whites of their eyes, even in the back row.

No, I am talking about classes of 200 plus, where the front row is under foot and the back row is perched just short of Outer Slobovia—and sometimes its occupants act that way. I've seen, for instance, every behavior from sleeping (which I do not allow) to petting (which I do). I mention this by way of confession that even when one works very hard on these classes certain events still threaten to overwhelm you and can actually do so if you let them.

My intent is to suggest some ways to avoid becoming the victim of such things and to assure that you can be master or mistress of these classes. I am prudent enough to admit, by way of starters, that much of what I will write can be applied with equal truth to other classes of less vast proportions. This is exactly the point, that in a sense there is little difference between axioms for successful teaching in the smallest classes and in the largest. Nevertheless, I trust that even when this truth is self-evident, the particular application to the thundering herd will be all the more revealing.

Let us begin on that day when your chair calls you in to tell you that next term you will have such a class, once the miracles of the registration process have worked their wonders. I think that this is the moment when you actually must begin to teach such a class, because it is at this juncture that you must make some initial critical judgments about how you feel about this sort of assignment and how you intend to tackle it. Well over half of the battle in being successful in very large lectures can be won or lost based upon how you approach the responsibility. For in a large class all those feelings of concern about whether or not the students will like you, which are more paramount than we are sometimes wont to admit, are compounded by the fact that you won't be able to get much sense of personal contact to find out how well or how poorly you are doing in their eyes.

As a matter of practical advice for this critical juncture, therefore, it is important to think seriously about how you view those students who will be enrolling in your course next term. You also must carefully consider what you hope to be able to accomplish with them given the size of the class. In a sense, how you respond to these two issues will make or break the course. Everything that you do during the class, all that you hope for, in the end even how you and the students will reflect back upon the experience, depends on your initial reaction and planning in light of these two points.

In teaching large classes, as in teaching graduate seminars, you are sunk if you regard teaching as something that is done between stints in the library or laboratory. Our general attitude about our profession as teacher/scholars can either cloud or enlighten our endeavors in large as well as small classes. In my mind there is no higher calling, no greater or stimulating role for us as faculty members, than as teachers, and especially as successful teachers of large classes. Norman Graebner, a distinguished historian of the American experience, once reflected upon this very issue in admonishing his colleagues to take their duty to teach, and to do it well, seriously: "...The ability to communicate well in writing," he said, "is far more common [among professors] than the ability to communicate through the spoken word, especially for periods as long as an hour. The talent to speak clearly, logically, and persuasively day after day is, in my experience, far rarer than the ability to write good articles and monographs. During my quarter of a century of teaching, happily at excellent universities, I have had dozens of colleagues who have written excellent monographs. I have had far fewer who have made a special mark in the classroom" ["Observations on University Teaching and Research," *AHA Newsletter*, 13 (Dec., 1975): 6]. And fewer still, we might add, who did so before the thundering herd.

There are those who will argue at junctures such as this that in the context of facing hundreds of students, when dialogue between teacher and student becomes impossible, teaching inevitably gives way to showmanship, by which they usually mean crass entertainment. I don't buy it. What these folk are really saying is that they can't hack it when the crowd appears and that somehow real learning isn't fun or truly entertaining anyway.

There is a good deal of pleasure, for me at least, in meeting the pure challenge of a task—any task—and in the hard work that I have to undertake to get the job done well. Perhaps this is why I make my large classes rigorous for the students, too. I like to spread the joy around.

So my first conclusion is that one should welcome the assignment of teaching a large class precisely because it is such a major challenge. Don't pretend otherwise. It is an invitation to do some real hard work and in the process to anticipate and experience the great satisfactions that come when such challenges are met and mastered. As Shakespeare said in *The Taming of the Shrew*, "No profit grows where is no pleasure ta'en."

The goal may be easier or more difficult to attain, however, depending on how one views the students who typically take these courses.

They are, for the most part, younger (freshmen and sophomores), and less intellectually sophisticated than the survivors who comprise the junior and senior classes. They are taking these large-enrollment classes principally because the course meets a distribution requirement, or meets at 10 a.m. MWF, or was the only thing available at drop/add, or, well, you name it. Some few are there because they share your love of the topic, but they are not usually numerous. Teaching the majority is one of life's truly great challenges.

In my experience, however, students will become what you expect them to be. It seems always to have been the case. In 1584, for instance, Marcantonio Mureto, a professor of rhetoric at the University of Rome, wrote of his classes that they were characterized by "the perpetual insolence of the students, who when a man goes to great pains to say something good and useful, respond with such cries, whistling, rackets, villanies and other dishonest acts, that I know not sometimes where my brain has fled." He concluded, "that I wishing to punish these ugly acts, have been many times during the past years hooted, threatened, as much as if to announce publicly that if I did not shut up, they would smash in my face." Small wonder that he didn't teach well, and yet he still wanted a large pension!

Far better, it seems to me, to expect the best of our students and to appeal by word, by action, and by expectation itself to their better instincts. As John McElroy of Duke University has noted, young and eager as a group, "students are *very* difficult to disillusion. Only by systematic perseverance do we manage it" ("Graduate Education and the Humanities Faculty," *Duke University Alumni Register*, 50:5). So why not persevere another way, by working to bring out the best in them, even, or maybe *especially*, in the largest of our classes?

One final thing that I believe we need to keep in mind when viewing an assignment to teach large lecture classes is our responsibility to look within ourselves and ask how important the material we will be teaching really is. No matter how highly you might regard the students, no matter how you might see their potential to learn, if what you propose to teach them is not that important in your own mind, then you will surely fail.

In my own case the topic is usually some aspect of the history of England. I am confident that what I have to say on this subject and what I ask students to read in order to supplement my lectures *is* important, albeit on many levels of understanding.

Yet how do students know that this is how I feel? The surest way is to tell them, which I do in several fashions. First, thanks to a suggestion of Patty McNamara, who once took some courses from me and later went on to direct the President's Leadership Class at CU, I start every semester with the observation that the study of English history is important to me, that I work hard at it, that I am serious about it, that I expect them to work hard at it too, and that although I will entertain them, as I assuredly cannot fail to do on such matters as the wives of Henry VIII, I am still indeed serious about the material and its importance and that I will expect them to produce high-quality work.

Second, I prepare an accurate syllabus with all assignments unambiguously stated, and with a complete list of lecture titles and the days on which they will be given. This simple device informs the students that I know where I am going *and* how I am going to get there. Then I stick to the schedule, or if forced by unanticipated circumstances to deviate from it, I do so for reasons that I carefully explain. And I never deviate in a way that is to the disadvantage of the students. On the assignments, I never ask the students to read books on which they will not be tested, nor do I ask them to read books that are recapitulations of my lectures. I also ask them to write papers, the most successful assignment being to go to the library and edit an historical document selected from a collection on reserve. They are told to identify all people, places, and events, and to provide an accurate transcription of the document itself. The assignment not only enables them to write, but teaches them library skills and establishes a camaraderie within the class, since all of them are over in Norlin bumping into each other in the stacks. In treating the students fairly and with respect, and in giving them demanding but interesting assignments, I believe that one reinforces the seriousness of the endeavor and emphasizes the importance of the material itself.

Third, and most important in one sense, I ascribe to the theory that each class meeting, each lecture, is itself an important occasion. I learned this lesson from three sources. The first was Winston Churchill who was asked to rebuild the House of Commons on a larger scale after it was destroyed by a bomb in World War II so that it would be large enough to accommodate all its members, a feature that had been noticeably absent from the previous structure. Came the reply, "that there should not be room for all its Members; that it should be designed to preserve. . .that sense of urgency and excitement to which our Parliamentary proceedings have owed a great deal in the past. . . ." ("5 *Hansard's*, 407: 1003-4). I, too, try to give a sense of urgency and excitement to each of my lectures.

The second example is that of my freshman biology professor, whose name I cannot now remember, but who is as vivid in my memory as if he were here today. He was a dapper man of about 60 with a little mustache who always wore a grey three-piece suit. He lectured without notes and yet his lectures were identical at 11 a.m. and 1. p.m. each day, such was the mastery he had over his topic. He spoke in a low voice without emotion. It was the power of his mind that held us all in awe, coupled with the fact that he wasn't about to proceed without our undivided attention. He made this clear one day when after standing before a particularly noisy class for a minute he departed, not to return until two days later when he announced that he was taking up where he *would* have left off had he been allowed to lecture on the previous occasion. From this example, which I tell my class on the first rowdy occasion they present, I draw the conclusion that the mastery of the material in itself is sufficient to assure that each lecture is worth the price of admission.

Finally there was Professor Stephen Winters, a geologist, a man quite unlike the biologist. His style was to charge into the class at 8 a.m. and bellow, "Good Morning," and if we didn't bellow back he'd pick his books up off the table and exit, allowing time for the TAs to alert us to his expectations for cheerfulness on our part to match his own, and then return with another "Good Morning." He taught the principles of sedimentation by using the rows of differently colored tiles on the walls along the sides of the auditorium where he ranged widely with chalk in hand writing on them, and he freely asked questions of individuals by referring to the seating chart to get our names. From Winters I learned the importance to successful teaching of energy and activity, a style that I try to to bring to all lectures by constantly moving about the room and by not using set lectures but just referring to lists of the important points that I wish to cover.

The trick, of course, is in the end to bring all of these ideas together in support of each lecture. Given the diversity of the students in background, interest, ability, and purpose, it has always struck me that there are at least three levels of understanding that every lecture must incorporate. That is, every topic can be intellectually understood and presented simultaneously at simpler and more complex levels. In a large class these levels of understanding must be constantly at work. To ignore any of them is without question to lose the attention of sizable portions of your class, and when you lose their attention you cannot teach them. I recognize the fact that what each student takes away from my lectures is going to be unique and is going to reflect his or her interest, ability, and motivation. I believe, therefore, that to be successful in a large lecture format we must never fail to construct the material in such a way as to appeal constantly to the diversity of the student body. We must also test accordingly so that at whatever level the individual student is proceeding we can assess her or his progress.

What I propose to do here, therefore, is to discuss how all three levels of understanding can be simultaneously at work on any single topic. By way of example I have chosen an issue of great importance to our understanding of nineteenth-century British history, the rise of democracy. This is a subject that has implications, in a sense, for all other aspects of British history—social, economic, and intellectual alike. It is at the core of my subspecialty and the cause of much debate and even more publication.

For students, the first level of understanding on this as on all topics is just to get the facts straight. What happened? When? Who were the actors? The facts in my example require a discussion of the Reform Acts of 1832, 1867, 1884/85, 1918, 1928, and 1968, and what each did in turn by way of expanding the franchise. Those who can merely remember these things, or most of them, can pass the course with a grade of *C*.

Now it is my view that this getting of the facts is no mean feat, but without it one cannot advance to higher levels of understanding. If you don't believe how easily students can get the facts wrong, consider for a moment my own experience in Joe Cushman's class. I looked over my notebook from Western Civilization the other day, recalling that first day of class in 1962 and how we were keenly aware of being university students who were expected to take notes. Never mind that we weren't quite sure what that meant. So what was the first entry in that fateful set of class notes? "The world began in 4004 B.C." That's it; no explanation; no indication of the source for such a remarkable statement (which was a nineteenth-century Anglican bishop trying to refute Darwin by the clever use of *Genesis*); no indication that I understood anything of what Cushman was trying to get across about the difficulty of arriving at accurate historical interpretation; just a statement of "fact." I remember this lesson every time I get up to speak. Just getting the facts, huh? *Just*?

The facts in this particular story of the growth of democracy are easy enough to master. They open with the Reform Act of 1832, which abolished the worst of the old rotten boroughs and allowed the capitalists to participate in the electoral system on a parity with the landed classes of the traditional society. The critical vote on the bill was passed in the House of Commons by a vote of 302 to 301, all of whom were members of the old social order. With 608 members present, including the Speaker and two tellers for each side, this was the largest attendance of the House up to that time, in an institution which was already half a millennium old.

I could tell these facts this way but I don't. Remember, lectures are occasions, and never more so than when they deal with events which were themselves momentous. So what I do is describe voting procedures in the Commons, where the two sides of the political world sit facing each other during debate, where the House is packed when only 400 people are present, where when the vote, or division as it is called, comes, the opposition empties into the lobby and after the government's supporters are counted, reenters and is dutifully counted by its tellers.

But, let us permit the sources to speak for themselves, in this case through the words of Lord Macaulay who was there for the fateful division:

> Such a scene as the division of last Tuesday I never saw, and never expect to see again. If I should live fifty years, the impression of it will be as fresh and sharp in my mind as if it had just taken place. It was like seeing Caesar stabbed in the Senate House, or seeing Oliver taking the mace from the table; a sight to be seen only once and never forgotten. The crowd overflowed the House in every part. When the strangers were cleared out, and the doors locked, we had six hundred and eight members present—more by fifty-five than ever were in a division before. The Ayes and Noes were like two volleys of cannon from opposite sides of a field of battle. When the opposition went out into the lobby, an operation which took up twenty minutes or more, we spread ourselves over the benches on both sides of the House: for there had been many of us who had not been able to find a seat during the evening. When the doors were shut we were able to speculate on our numbers. . . .
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> As the tellers passed along our lowest row on the left-hand side the interest was insupportable—two hundred and ninety-one—two hundred and ninety-two—we were all standing up and stretching forward, telling with the tellers. At three hundred there was a short cry of joy—at three hundred and two another—suppressed, however, in a moment: for we did not yet know what the hostile force might be. We knew, however, that we could not be severely beaten. The doors were thrown open and in they came. Each of them as he entered, brought some different report of their numbers. It must have been impossible, as you may conceive, in the lobby, crowded as they were, to form any exact estimate. First we heard that they were three hundred and three, then that number rose to three hundred and ten; then went down to three hundred and seven. Alexander Barry told me that he had counted, and that they were three hundred and four. We were all breathless with anxiety, when Charles Wood, who stood near the door, jumped upon a bench and cried out, 'They are only three hundred and one.' We set up a shout that you might have heard to Charing Cross, waving our hats, stamping about the floor, and clapping our hands. The tellers scarcely got through the crowd: for the House was thronged up to the tables, and all the floor was fluctuating with heads like the pit of a theatre. But you might have heard a pin drop as Duncannon read the numbers. Then again the shouts broke out, and many of us shed tears. I could scarcely refrain. And the jaw of Peel fell; and the face of Twiss was as the face of a damned soul; and Herries looked like Judas taking his necktie off for the last operation.
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> Gilbert Slater, *The Making of Modern England* (Boston, 1915), pp. 90-91.

It is clear where Macaulay's sympathies lay, and reading his words enables me on this occasion today to embark upon a discussion of the second level of understanding. The passage of the Act of 1932, of course, has meaning only in some context. The act is readily understood and its provisions mastered by our students at CU, who are really quite good at this sort of thing. But they must be pressed to go beyond the mere acquisition of information to ask a more difficult set of questions—those that make connections between and among acts. Here we are talking about argument, the marshalling of evidence to support an opinion or to sustain an interpretation. In moving to this level students can earn a grade of *B* in my classes, a statement that I make to them as an inducement for them to make the effort.

When we talk of argument and interpretation, we mean the search for context. Let us look, for example, at the Reform Act of 1867, in historical terms passed fast on the heels of that of 1832. For those of you who have forgotten it, its principal provisions for our purposes here were that it enfranchised the upper echelons of the working classes, the so-called Labour aristocracy, and it gave more seats to the populous towns at the expense of the more sparsely settled counties. Lord Derby, who as prime minister had headed the government that passed it, had witnessed the complete revision of the original bill as his colleagues, a minority in the Commons, had for political reasons accepted amendment after amendment in lieu of resigning. Interviewed shortly after the act's passage and asked about its significance, Derby freely admitted that it was "a leap in the dark."

Recall that one of my purposes is to teach connections, or in the terms of my discipline to distinguish between the past, which is all that ever happened, both known and unknown, and history, which is the interpretation of the known past. In 1867 the actors could not make those connections, as Derby freely admitted, between past and present, between present and future.

But today's students can. When I ask them, they can tell me that the Act of 1867 was in a sense a logical outgrowth of that of 1832, for it further added to the number of people who could participate in the franchise *and* it moved yet another step towards the equalization of electoral districts, a basic tenet of democracy in our own day.

That's a simple enough connection once you know the provisions of each act, and students readily make it. But embedded in this interpretation is a more complex one, albeit a second-level issue as well. It is that the Act of 1867 was in a sense a modification of the earlier work of the 1830s; that is, it *merely* expanded the franchise and redrew constituency boundaries. By design, it did not go further precisely because, leap in the dark that it may have been, many of those who passed it had been there under Macaulay's watchful eye in 1832 and those who hadn't still consciously followed the earlier model of how to proceed in reforming Parliament.

I have to tell the students these things, of course, which I do with great emphasis, going back and forth between the two measures, drawing comparisons and reminding the class of the specific provisions of each. All of them, as in the Doonesbury cartoon, will write this information down dutifully in their notebooks. Aren't students supposed to take notes? Most will remember it, though many of them will forget to put it in their blue books on exams, concentrating under pressure on the facts instead. And of those who get it on the exam, many won't know why it is true, thus turning a carefully constructed argument based upon empirical evidence into an assertion. Of such distinctions are grading scales devised.

More important, however, is that when asked in retrospect, each of them has learned something intangible from the exercise. They have learned to look for connections and they fully appreciate why it is at once more important and more difficult to interpret data than it is merely to learn it. It is my belief, after talking with many among them, sometimes years after they took my class, that this is the most valuable lesson to be learned at the second level, to search for meaning in the array of facts on every issue.

There is a third level of understanding, reserved for the most thoughtful students, a really select group who easily master data and with some skill regularly put it together in intelligent and thoughtful ways. This level is reserved for what I will call the "big questions," ones which ask what can we learn from all this information that will hold both the facts as well as the interpretations together. In the historian's terms, these are the questions that get at fundamental processes in human affairs. They explore intellectual ideas that hold events together and that have meanings which transcend the immediacy of the British experience. In other words, they have implications for our own times as well.

I don't need to be particularly mysterious about these questions. As with the facts and the connections of the facts, I merely tell the students what these larger questions are, though because of the nature of the questions themselves I do so only from time to time, not necessarily in each lecture. Let me give you one or two pieces of information that will demonstrate how this process works. The Reform Acts of 1884 and 1885 enfranchised all but the most indigent adult males and created electoral districts of equal population, rural and urban alike. The Act of 1918 enfranchised women, whose war contribution had been substantial, though only women over the age of 30 benefited, while that of 1928 finally gave all women the vote on a parity with men. Then in 1968 came the 18-year-old vote.

The students learn all of this data and more. It's an interesting story from which every student can extract useful first-level information. All of these acts are related in my lectures to the one that preceded them and to the ones which followed, as a sort of model of second-level analysis and understanding. The better students stay with this process even though at times it is a struggle for them. But only the best students, the truly excellent ones, the *A*'s on our grading scale, can make the final leap of understanding to appreciate the broader historical process that was at work. Here was a society that in the course of 130 years or so systematically transformed itself upon a simple principle of fairness: as each group contributed to the economic and social well-being of the whole, it was accorded a share of the responsibility for directing the affairs of the society.

To be sure, my account here is the sanitized version, for I have no time to cover in this article what I can discuss at some length in my classes, that is, to present the riots, the other protests, the strikes, the sacrifices of each of these disenfranchised groups in turn (with the possible exception of the 18-year-olds), before they were admitted to full participation in the polity. To understand that part of the process fully you will have to rely on your own knowledge—or take my course.

But it still remains true that none of the groups had to overthrow the old order of its day to gain access to power. Instead, the old order moved aside just a little and incorporated the new, not just in politics but in other aspects of national life as well. The implications of this process of change for determining the British character far transcends the political arena and my own course. It speaks directly to human experience writ large.

Why is this example so important to our understanding about teaching the thundering herd, which you will recall is the topic of this paper? In my view, its significance lies in the notion that this method of teaching large classes takes into account the central purpose of all teaching, which is to take each student wherever we find him or her and to stretch their intellect as far as we can. To do this in a large lecture section as in a tutorial requires that we as teachers recognize that some will want to go further than others and that some will be able to learn more. In a small class or tutorial the individual variances can be directly addressed in a manner in which we are directly aware of our progress. In the scale of the large lecture, the process is less individualized, but the responsibility remains the same: to keep all the levels of understanding going constantly so that each student always has something from which to learn.

By teaching large lecture classes in this way we cannot avoid being successful, for each student may evaluate what they get out of the experience in the context of the particular way in which they approach the class. They all recognize that you as the instructor are sensitive to and have taken into account their varying abilities and purposes for being there. It follows that you value them all for their own individual sakes and that you are in a real sense tailoring the course to their individual talents.

I conclude by observing that in the large lecture the interaction between the professor and the student is only on the surface and to the untutored eye less personal than the interaction typical of a seminar. In fact, when a large lecture works, it is precisely because there is the awareness of a personalized relationship between the professor and the students, first as a group but then, at first gradually but with quickening pace, between the professor and individual students. Professor Graebner said it most eloquently: "The challenge for any teacher is to gain that point of proficiency where classes become alive and student response sets in motion that rising spiral of intellectual and emotional interaction which ends in a totally satisfactory student-professor relationship. Students—and too few realize it—are an essential element in any successful classroom experience. Yet the initial responsibility (for starting that interaction) rests with the instructor. Those who achieve it in varying degrees are generally known on any campus; those who do not are also known" ("Observations on University Teaching," p. 6).

The Scientist as a Story Teller

R. Igor Gamow

Several years ago I was lecturing to some eleventh graders and I wanted to give them an example of an inherited behavior. I have some really magnificent slides of penguins taken from *National Geographic* which serve as background. I began, "One characteristic of penguins is that large groups of them mill around the edge of the water off some icy platform and while they are milling they are also actively bumping into one another until finally one gets bumped into the water." After a small pause I continued, "The moment one of the penguins gets bumped in, all the rest stop milling and bumping and observe the penguin which is now 'in the drink,' and if that penguin is not eaten by a leopard seal they all jump in." I knew that I had scored with the story when one young lady in the first row asked, "Well, professor, how long does it take the leopard seal to 'learn' not to take the first one?"

My father had a story that was very popular in his student days in Odessa, Russia. A chemistry professor asked a young student, "Would an iron ball float in a dish of mercury?" Since the student was unsure, the professor tried to be helpful by giving the student some additional information. "Iron has a density of about seven whereas mercury has a density of about fourteen," at which point the student beamed with pleasure and replied that one could then float "two iron balls in a dish of mercury." I usually tell this story the first day of my freshman chemistry course, adding "If you are not laughing, you probably do not have the background for taking this course!"

And then there is the story about the professor who asked a student how he would measure the "height of a building, given only a

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barometer." The student gave the hapless professor some four or five ingenious ways to measure the height of the building, such as measuring the time it took the barometer to hit the ground when dropped from the top of the building, or using the barometer as a yardstick, but not one of them involved the barometric formula!

My all-time favorite story involves a large truck weighing 20,000 pounds loaded with 10,000 pounds of live pigeons. The truck driver needs to cross a bridge that has a maximum weight bearing strength of 25,000 pounds. After contemplating this situation for several minutes the truck driver gets a brilliant idea, beats on the side of the truck with a stick, stirs all the pigeons into flight, and then before they light, drives quickly over the bridge. The question is, "Does he make it?" Well, the answer is "it depends," but he probably does not.

The above stories and pieces of stories I use as "teaching stories."

I am fascinated with the concept of story telling because being able to tell a story is perhaps humans' most distinguishing feature. Anthropologists have struggled for years to find at least one characteristic that would separate human beings, *Homo sapiens*, from other animals. First, we were told that we differed from all other animals because we alone were "tool makers." But the early studies of Jane Goodall clearly showed that the chimpanzee was also a "tool maker." To add injury to insult a number of birds were found to be "tool makers," Darwin's finches and the Egyptian raven to name only two. At this juncture it was proposed that what really distinguished human beings from animals was that we alone had language. The suggestion was, even at its outset, a silly one because it was well known that even a "lowly" insect possesses a rather intricate language, i.e. the honey bee conveys information to other honey bees, via a complicated dance. In recent years there have been a series of studies that suggest to some scientists that both the chimpanzee and the gorilla can be "taught" language that is very similar in quality, if not quantity, to our own language. As best as I can tell, the scientific camp is pretty evenly divided whether this "taught language" is a true language, in the semantic sense, or only what psychologists call a "classical conditioning" language, quantitatively similar to the "language" of a parrot. Noam Chomsky considers it as unlikely that an ape can learn a language as to find an island with flightless birds that can be taught to fly. One of his colleagues who has taught his chimpanzee a "language" in fact has named the chimp Nim Chimpsky, just for fun, of course.

A number of years ago there was a horse called "Clever Hans," who allegedly not only could spell and understand language but could also do simple mathematics. It was later shown that his owner had classically conditioned Clever Hans to give the correct answers. Perhaps most interesting is that the owner was totally unaware of his role in the conditioning of Clever Hans! Since Clever Hans had little or no language ability he was cuing in on the body language of his owner.

It is unlikely that the debate concerning whether a chimpanzee possesses true language or not will be settled in the near future, but in any case it seems clear that only human beings tell stories. Human beings love to tell stories and I would like to push the idea that the ability to tell a story, to spin a yarn, is in fact what distinguishes us from other animals. It is what makes us human beings.

The nature and nurture debates usually concern athletes and artists. The nature mode is always implied when one makes a statement such that "she is a born runner" or "he is a natural dancer." The arguments become a bit more sticky when one is dealing with the mental arena, involving such skills as chess, mathematics, and music. Since human beings, in all cultures, love to tell stories one could argue persuasively that we are all so genetically endowed. I believe most people would not balk at this idea, the genetic basis of storytelling. They in fact would probably agree wholeheartedly that storytelling was a means of holding early groups of people together and thus, since this was an advantage, was selected for. On the other hand, many people might balk at the idea that the "form" of the story, not to speak of the "plot" of the story, is also genetically determined. Balk or not, the literary evidence suggests that all folk stories, whether they originated in Lapland or in Southern Australia, have the same basic form. They have the same "deep structure."

Vladimir Propp's 1925 book *Morphology of the Folktale* examined the patterns found in over 100 Russian fairy tales. Although the details, of course, differ, the deep structure of all fairy tales is identical. To date there have been over 300 independent Cinderella stories. The hero is always smaller or weaker than the other members but somehow these heroes are given various tests and they finally succeed to "marry the princess" and to live "happily ever after." My purpose here is not to expound on the nature of a folktale or a fairy tale, but only to suggest that storytelling is part of the deep structure of being a human being, i.e., we are genetically programmed to be able to listen and to tell stories.

Recently Misia Landau has suggested that many, if not all, scientific theories are really narratives and in fact contain the same "deep structure" that "literary" narratives have. Students of literature dissect a fairy or folktale into "functions." These functions cannot be defined apart from their place in a particular story because identical functions can have very different roles in different stories (Landau, 1984). Below is a scientific theory of the evolution of man postulated by Darwin. This description of man's evolution is taken directly from an article written by Misia Landau and entitled "Human Evolution as Narrative."

Like many myths, the story of human evolution often begins in a state of equilibrium (function 1, the initial situation), where we find the hero leading a relatively safe and untroubled existence, usually in the trees. Though he is still a nonhuman primate—ape, monkey, or prosimian—he is somehow different (function 2, the hero is introduced). Often he is smaller and weaker than the other animals. The idea of development from humble origins is a common feature of myth and folklore; we have only to think of Cinderella or the ugly duckling to find familiar examples. Similarly, the idea of the human ancestor as one of the most helpless and defenseless of creatures is prevalent in accounts of human evolution, including that of Darwin (Landau, et al., 1982).

Whether by choice or compulsion, the hero is eventually dislodged from his home. This change of situation, function 3, can be linked to either a change in environment or a change in the hero, for example, the acquisition of a large brain (Elliot Smith) or upright posture (Keith, Wood Jones). Though the event that is chosen varies, it always precedes and in some way explains the departure of the hero. Function 4 thus marks the first turning point in the story. As suggested by the term "departure," this turning point is often depicted as the beginning of a journey or adventure (Landau, 1981). The sense of a journey is especially strong in the accounts of Keith and Elliot Smith, in which the hero departs by leaving the trees, but it is also conveyed by Darwin, Osborn (1928), and Wood Jones (1916), where dipedalism becomes the means by which the hero "walks away" or "escapes" from his former existence.

Having departed, the hero moves in a new realm where he must survive a series of tests, function 5, imposed either by the environment (in the form of a harsh climate, predators, and so on) or by qualities of his own character. It is by means of these self-imposed tests, entailed by the hero's growing intelligence or upright posture—that is, his burgeoning humanity—that man seems to "make himself." The idea of self-destiny is stronger in some accounts than in others, but is present to an extent in all the narratives studied here. For it is precisely to bring out his special qualities that the hero is tested. Indeed, the tests are specifically designed for that purpose: to bring out the human in the hero.

As in folktales and myths, this transformation depends on a beneficent power or "donor." The appearance of the donor, function 6, is thus crucial to the outcome of the story. As mentioned earlier, the hero initially suffers from some deficiency, usually physical, and it is often in nonphysical form that the donor appears. This contrast between the physical weakness of the hero and the mental strength of the donor is characteristic of many accounts, including that of Darwin. The power of intelligence, defined variously as "discrimination," "plasticity," and "initiative," is also the donor in the accounts of Elliot Smith, Wood Jones, and Osborn.

In the folktale the hero acquires from the donor the use of a magical agent, perhaps a cloak, a sword, or a ring. Similarly in human evolution the transformation of the hero, function 7, depends on special gifts provided by his intelligence: tools (Osborn), reason (Keith), a moral sense (Darwin). Still he is not finished, for, to prove his humanity, the hero must be tested again, function 8. Like his earlier ordeal, these tests are often imposed by the environment, usually the rigorous climate of Ice-Age Europe. But again, they can be self-imposed, by the very qualities of intelligence which have transformed him. Here, in the narrative of evolution, man's struggle often takes a turn away from nature and toward men. In any case, the function of these tests is to develop civilization and thus to turn the hero into a modern human.

Given that this was the objective right from the beginning of the story, the achievement of humanity may be thought to signify the hero's final triumph, function 9. Yet there is a final irony, as in many myths. Again and again we hear how a hero, having accomplished great deeds, succumbs to pride or hubris and is destroyed. In many narratives of human evolution there is a similar sense that many may be doomed, that although civilization evolved as a means of protecting man from nature, it is now his greatest threat. Like many stories, this one draws to a close with the old question of how long man can be successful without succumbing to forces greater than himself.

If the ability to tell and to listen to stories is a defining characteristic of human beings, it is of little wonder that a "teacher" who uses the technique of the storyteller, whose audience is waiting to hear "what happened next," succeeds in making a lasting impression on the audience in contrast to the teacher who just "lectures." If, as it has been suggested, we have in us, genetically in us, basic stories, then it is of little surprise that how we view "reality" depends on the deep structure of these inner stories. A great teacher is thus most and foremost a great storyteller.

Given the above there is little doubt in my mind why I remember, so vividly, some of my professors and not others. The ones I remember told stories; their mode of lecturing was a storytelling mode. Some of the professors I remember tried to combine the classical lecturing technique with a storytelling technique.

I would like to finish with a quote from a Victor Weisskopf article, published a few years back, on cosmology (Weisskopf, 1983):

> The origin of the universe can be talked about not only in scientific terms, but also in poetic and spiritual language, an approach that is complementary to the scientific one. Indeed, the Judeo-Christian tradition describes the beginning of the world in a way that is sur-

prisingly similar to the scientific model. Previously, it seemed scientifically unsound to have light created before the sun. The present scientific view does indeed assume the early universe to be filled with various kinds of radiation long before the sun was created. The Bible says about the beginning: "And God said, Let there be light and there was light. And God saw the light, that it was good."

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Active Learning in the University

An Inquiry into Inquiry

Some Personal and Philosophical Perspectives

Martin Bickman

I have always disliked the complacency of the couplet with which Robert Frost ends his early sonnet "Into My Own. " The poet imagines himself disappearing into an endless forest, pursued by a party of friends who eventually catch up with him:

> They would not find me changed from him they knew—Only more sure of all I thought was true.

So it is with embarrassment that I find myself in a similar position as I reflect on my own journey as a teacher for almost two decades. This is not the story of a radical teacher become more sensibly moderate as he gets older, wiser, and tenured. Rather, it is the story of one who has returned with even more conviction to the attitudes and methods of what we called in the late sixties "open education" or "the free school movement. " More exactly, it is the story of someone who only in the past three years has been able to turn these ideals into any kind of sustained practical effectiveness in the university classroom, and who wants to share some of his discoveries with his colleagues. This article also will explore some broader philosophical and institutional implications, and make some modest proposals as to how both students and faculty can approach the learning situation in more venturesome, lively, and productive ways.

Since one thing I have had to learn and relearn is that the deepest knowledge—however abstractly it is eventually formulated—evolves out of direct experiences, I will ask your indulgence for relating some of the personal background that shaped my approach to teaching. Much

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of my insistence that education be in itself an engaging activity, a living experience instead of just preparation for life, can be traced to the boredom and repression of my own schooling in Boston. Jonathan Kozol, who was to become my colleague in the Roxbury Basic Reading Program, wrote a book based on his experiences as a teacher in this system, *Death at an Early Age: The Destruction of the Hearts and Minds of Negro Children in the Boston Pubic Schools*, a title that seems melodramatic only before one reads the book. As a fairly docile white child, I was not subjected to the physical brutality Kozol describes, but the reigning atmosphere was one of intimidation and quiet grimness, particularly for a left-handed boy who constantly reversed his letters and numbers and could never master Palmer pensmanship.

Later I took a series of busses, subways, and trolleys in an hour-long trek across the city to attend Boston Latin School, the oldest high school in the country. Whenever one criticized the school to elders, one would hear that it had lapsed from its glory days—presumably when the students were predominantly yankee instead of the current ethnic stew of Irish, Blacks, Jews, and Italians—but still retained much of its tough academic standards and commitment to learning. It was with satisfaction, then, that I later read the journals of some of the more eminent earlier Latin School graduates, such as Ralph Waldo Emerson and James Freeman Clarke, who found the school in their time as intellectually dead and deadening as I did. For them, as for me, one's real education took place outside of the institution of school. As Emerson wrote: "The four college years and the three years' course of Divinity have not yielded me so many grand facts as some idle books under the bench at the Latin School." Although in my senior year I had translated the first four books of the *Aeneid*, it was not until college that I learned that the work was written in verse and that it had some cultural signficance; I had known it only as a collection of datives and past participles used to discipline restless adolescents. In retrospect, and with the help of analyses such as Peter Schrag's *Village School Downtown*, it became clear that the last thing the Boston schools wanted to do was to help their students think but rather to "build character," to produce good, obedient citizens—a sort of boot camp for life's drudgery and monotony. While clearly the training didn't take in my case, I also did not immediately act or act out, but internalized my resentment in ways that may have kept it smoldering, a situation that was not the best for my immediate psychological health but kept me from fleeing the classroom completely. In my case, as I suspect in many others, an impulse for reform and revolution has been closely intertwined with an impulse for revenge or with the impossible goal of setting the past right.

My involvement on the other side of education began as an undergraduate volunteer with social action groups like the Northern Student Movement and the Commonwealth Service Corps. As teachers and tutors, we tried both to help the children we worked with survive in their inner city schools but also to provide them a chance to learn in a situation that was not intimidating and punitive. We found our students not to be the intractable, "culturally deprived" children that the school systems complained of, but alert and eager learners in the right circumstances. We came to feel that the schools themselves were at fault, not only for being inefficient but for being perversely obtuse and deliberately repressive. These conclusions were both shaped and given expression by a series of books published in the late sixties, of which the most eloquent and powerful are George Dennison's *The Lives of Children*, James Herndon's *The Way It Spozed To Be*, Herbert Kohl's *Thirty-six Children*, and Miriam Wasserman's *The School Fix, NYC, USA*. One of the most dramatic instances of the effects of traditional schooling is Dennison's example of Jose, who, when he entered school could read Spanish but not English, and after six years was unable to read either language. It was no wonder that the epigraph to John Holt's *How Children Fail* had such resonance for us: "If we taught children to speak, they'd never learn."

Although this sense that the schools did not need merely improvement—e.g. more teachers, more money—but radical restructuring came from direct experience and observation, it was made more acute and urgent by larger political and social contexts. Our antiauthoritarianism and distrust of institutions per se were sharpened by a government that was reneging on civil rights commitments and turning Vietnam into a smoking desert, a government that—we had learned in our schoolbooks—never fought an unjust war and never lost one. Many remember this time as one of turmoil and disruption, but it was also one of hope and of beginnings.

The words of Emerson are again especially appropriate: "There are always two parties, the Party of the Past and the Party of the Future; the Establishment and the Movement."

And we were for movement—in everything that had been too long established, rigid, customary. Many of us especially concerned with the schools gravitated to the Harvard Graduate School of Education, where, at about the same time, people like Robert Coles, Harvey Cox, Edgar Friedenberg, John Holt, and James Moffett were teaching courses. Although it was never explicitly planned or articulated as such, the attack on traditional schooling was to be two-pronged: the infiltration of the existing systems by teachers who would subvert and convert them, and the setting up of alternative schools—in city storefronts or old farmhouses—whose successes would serve as models for what more liberated approaches to education could do. We were heartened by previous successes—from the work of Maria Montessori and Sylvia

Ashton-Warner to, more recently, the move towards more open, experiential learning in the primary schools of central England, and American adaptations such as that of Lillian Weber in the corridors of the New York City schools.

It is difficult to say exactly what happened to all our energies and good intentions. My own first regular teaching position in a large suburban high school could be scored Establishment 1, Movement 0. I was a poor disciplinarian—partly because of my own nature, partly because I could never take most of the rules I was supposed to enforce seriously—and thus lost the respect not only of my colleagues but of many of my students.

While many of my fellow teachers were basically kind and well-meaning, they devoted more effort to trying to make an unworkable system work than to helping students learn. My department head, who held a Ph.D. in English, spent more time ripping the always reappearing *Playboy* centerfolds from the ceiling of the boys' lavatory than teaching. (Friedenberg has noted that there are more kinds of lavatories in the public high school than there were in the Confederate Navy.) It was a formidable task for a student to enter the school library, especially if one's pass was not filled out exactly right. Ironically, children in the lower grades of the same school system had more autonomy and more individualized instruction; parents, teachers, and administrators were more willing to experiment with open schooling at this level, but as college admissions time approached, so did timidity and insecurity.

My next position, at the Lincoln School, a high school for gifted disadvantaged students supported by the state of Kentucky, allowed both the kids and the teachers more freedom. I became even more aware of how the institution itself shapes student behavior. At my previous school, two teachers were always on "lunchroom patrol, " maintaining order by such tactics as allowing no more than four students at a table. As a result, order was always tenuously, uneasily, and only temporarily attained, with the threat of minor disruptions, often involving the aerodynamics of jello, always in the air. At Lincoln, it had apparently never occurred to anyone to set up such a patrol, and consequently there was never any need for one. Schools like my first were always drawing arbitrary lines in the sand, and daring their adolescent charges to cross them.

More importantly, the teachers at Lincoln had much more control over what and how they would teach. Towards the end of the year, I found myself increasingly abandoning the usual classroom structure and helping the students set up their own programs as individuals or in groups. I did, though, have several atypical advantages: it was a residential school and I lived on campus; the school had a full and accessible library as well as a budget with which we could get paperback titles within a few days; my colleagues also encouraged independent work, so I was not always swimming against the current. But one of the things we were unable to teach—perhaps because we had so little of it ourselves—was tact in politically sensitive situations. During the national anthem at a basketball game with the local high school, some of our students chose to give the Black Power salute, some the peace sign, some the one-finger salute. The Kentucky legislature meets only briefly and generally moves slowly, but Lincoln was closed with lightning speed and an ordinance passed that no school could ever again be set up on its accursed ground.

In some ways my own experience was a microcosm of the fate of the free school movement of the late sixties; we lost most of the immediate skirmishes, mainly by shooting ourselves in the feet. Most of the free schools closed within three years either because of financial troubles or intramural squabbling or hardened into their own kinds of conventionalism. Some of us who did enter the public schools were effective—unlike myself—but too many of them left in frustration, burned themselves out, or were fired. Harvard undermined its own radical visions by succumbing to a kind of impatient elitism. The M.A.T. program was discontinued shortly after I graduated on the grounds that the education school could make greater strides by training administrators and supervisors rather than classroom teachers. Ironically, it was in courses there that I first read many of the books written by classroom teachers such as John Holt and Sylvia Ashton-Warner, and realized that there is a paradox in trying to impose openness and autonomy from the top of a system down.

I have sketched this background to suggest both the continuities and differences between the open education movement of the sixties and seventies and my current concern for what I have called here "active learning. " (I still feel uncomfortable with this term, because it's a tautology—like "water swimming," or "dirty politics"). In the more politically polarized atmosphere of the past and in my own need to separate myself from parental and societal authorities I was more interested in freedom, autonomy, self-direction in the classroom for their own sakes, as ultimate goals. Now I tend to see them more as a means to the end of more productive and intense learning situations. My commitment is less overtly ideological, more pragmatic, and yet at the same time more epistemologically self-conscious. I have no difficulty now with appearing paternalistic or even coercive in some aspects of my teaching—required class attendance, mandatory writing assignments accepted only on time—in the service of structuring my courses so that the students will learn more actively. And while I still chafe under the traditional grading system, I do not hestitate to use it in the competition with other courses for my students' time and attention.

What has increasingly become my guiding principle is that active learning is not merely another approach or method to cover the same material, but the only way students can achieve real knowledge. I am still a radical, but primarily in the sense of going to the root issue of what learning is. I feel that the student who works out a problem or an interpretation by herself or himself has not just taken more time than the one who watches a professor do the work in front of a class. Even if the final formulations are exactly the same, the former knows where the knowledge comes from, how it works, what its ontological status is, what its uses and limits are. For to have knowledge is to make it, to construct it, not to record, absorb, or memorize it. What William James said of Louis Agassiz is true for everyone: "No one sees further into a generalization than his own knowledge of details extends" (Allen, p. 111).

If I had to distill the problem with current university teaching in one sentence, I would point to the fallacy that something can be taught merely by being told, that education is simply the transmission of already formulated facts and concepts from the teacher's notes to the students' notes and then back to the teacher again in the form of exam answers. Although we know better on a deeper level—after all, college professors by some means or other have all become effective learners themselves—in our teaching practice we lapse into the notion that there can be such a thing as what Imre Kakatos terms "instant learning" (p. 174). Part of our problem is that our ends forget their beginnings—a particularly ironic kind of amnesia at a research institution—and we come to think of an "idea" as a thing, a static entity that is somewhat coterminous with its formulation rather than an activity of the mind encountering something else (or itself). Perhaps this reification can be blamed on our grammar—the fact that "idea," "concept," "mind," and "fact" are nouns—but the problem is more deeply rooted in our schoolmarmish and positivistic ideas about ideas. As Peter Elbow puts it, summarizing "cognitive psychologists' functional, process-oriented model of the mind":

> Ideas aren't things or even truths that the mind sits in the middle and knows, but rather activities that follow certain rules; or the dispositions to perform such activities. And the mind isn't a thing or a place or a knower but is the shape of those activities or rules.
>
> (p. 11).

At the center of the model that Elbow refers to is the work of Piaget, whose comments on the relation of what psychologists know about learning to the actual practice of pedagogy deserve quotation at length:

> The essential functions of intelligence consist in understanding and in inventing, in other words in building up structures by structuring reality. . . . . Whereas the older theories of intelligence (empirical

> associationism, etc.) emphasized understanding and looked upon invention as the mere discovery of already existing realities, more recent theories, on the other hand, increasingly verified by facts, subordinate understanding to invention, looking upon the latter as the expression of a continual construction process building up structured wholes. . . . The fact that intelligence derives from action, an interpretation in conformity with the French-speaking psychological tradition of the past few decades, leads up to this fundamental consequence: even in its higher manifestations, when it can only make progress by using the instruments of thought, intelligence still consists in executing and coordinating actions, though in an interiorized and reflexive form. (pp. 27-29)

In other words, and grammar is on our side here, "to know" is by definition an active verb. This Piagetian view of how the mind creates knowledge dovetails with constructivism, a contemporary philosophical movement that, as Jerome Bruner suggests in his most recent book, *Actual Minds, Possible Worlds*, has powerful potential for reuniting philosophy with psychology. The two most important tenets of constructivism for our inquiry are that *what* we know depends on *how* we come to know it and that the knowledge we construct does not so much *match* an external reality as *fit* it.

I will use an example first given by Paul Watzlawick (pp. 14-15) to illustrate both of these related ideas: It was a dark and stormy night. A sea captain without charts has managed to steer his ship through a long, narrow, dangerous channel. The very fact that he has survived proves his course did not directly conflict with the actual shape of the strait, but it also does not give us the only or the best course or the exact topography; in other words, in a functional sense, his course worked or "fit" the existing reality but did not necessarily map or "match" it. Most of our hypotheses and formulations have a similar status. We make them not in a vacuum but with certain goals in specific contexts. And only by making them ourselves can we be fully aware of their provisional nature, of the amount of hunch, serendipity, blind luck, false starts involved. As one of Zora Neale Hurston's characters says, "You got tuh *go* there tuh *know* there" (p. 285). To return to Bruner's title, there are a range of possible "worlds" that "fit. " Two common errors of traditional education are to make students think the world(s) we present to them in our courses really "match, " i.e., correlate directy with the structure of reality, and to simply give them our own final formulations, saving them the effort of making their own knowledge. For, as I have suggested, knowing is a set of active processes—perceiving, creating, inventing, formulating, articulating, and not necessarily in this or any other linear order. Truman Capote once harshly said of Jack Kerouac's work that it's not writing, it's typing. Capote, I feel, was wrong here, but I have to say just as harshly of our educational efforts that most of it is not teaching, it's talking.

Clearly, I did not at some point reach these formulations about learning and then try to put them into practice; rather they evolved in an interplay with my own teaching experiences, and when I could find confirmation and conceptualization of them in other writers such as Piaget and the constructivists, I shamelessly and eagerly appropriated them. The notion of evolution, though, is also misleading, for I think I could be teaching for 20 more years without making much more progress if it were not for a restructuring of my own teaching situation which I will describe in the next section.

Before I go on to describe my own experiences and methods in detail—which of necessity will be mainly about the English classroom—I do want to speak to the issue of active inquiry across the curriculum. When I have spoken about my methods to people outside my discipline, a frequent response is that my methods may work in my own field, which lends itself particularly to individual interpretation and to process rather than content, but what about those in the hard sciences where we are trying to impart a certain body of knowledge in a limited amount of time? My answer is that I do not believe that one discipline is more susceptible than another to active learning; while my own particular methods may not be directly transferable, but may serve only as suggestive analogues, certainly there is no subject or discipline that naturally or intrinsically lends itself to the lecture format. Indeed, I would argue that it is even more important in the "harder" fields to give students a sense of where concepts and formulations come from, to make their learning experiential and active. I leave the specifics of this argument, though, to an extremely successful physics professor, Arnold Arons, whose article "Teaching Science" is cited in the bibliography, and to a briefer piece on teaching mathematics by G. Stephen Monk. Athough I discovered the Arons piece only after most of my own sections here were written, I agree competely with his vision of teaching, however strident and aggressive his tone may sometimes be. I dissociate myself only from his last section, where he is unduly cautious and pessimistic about what can be done in large courses. Indeed, the article by Monk speaks directly to what can actually be achieved by restructuring the typical large lecture classes.

Teaching Teaching

Three years ago I offered a graduate course with the pretentious title "Critical Theory and the Teaching of Literature. " It is now called simply "Teaching Literature, " but the original title reflects an immediate impetus for the course. Some recent developments in literary theory seemed to me to have deep and wide-ranging implications for the teaching of

English. Some French writers—sometimes grouped under the labels Poststructuralists or Deconstructionists—were taking aim at the very notion of interpreting. According to them, to offer an interpretation of a text is to do violence upon it, to impose one's own will, to project a unity and coherence that the text could not possibly have. This polysemous quality is due not to the particularly ambiguous and emotive nature of literary language, as some earlier critics had posited, but to the very nature of language itself, which can never precisely or simply mean what an author or critic might want it to. A text is always at odds with itself, more profitably viewed as a field of competing meanings with modes that tend to untie themselves. Less self-consciously radical but more potentially fruitful for pedagogy is the work of other theorists interested in what has come to be known as "reader response. " In reaction to earlier critics who saw the main locus of meaning as the text itself (a reader's "subjective" responses were often ruled out of court as partaking of "the affective fallacy"), most reader response theorists see the meaning of the text created in the interaction or transaction between the reader and the text. What I found disappointing in their work, though, was the scarcity of real readers; often an "ideal reader, " an "implied reader, " or a "narratee" was posited, leaving actual student readers and the teaching situation just as untouched as in traditional criticism.

Aside from these new developments, there were some tenets and attitudes that virtually all English teachers share but were rarely realized in a classroom. We all know that literature is emotional as well as cognitive, but we rarely allow time and space for the expression of feelings. It is, by the way, my hypothesis that everything the mind thinks has an affective aspect, a hypothesis supported by recent brain research. We all in some way or another acknowledge that literature generates a number of divergent responses, but in the classroom we usually work to get to some kind of convergence or closure before the period ends. And in the classrooms of both the older and the newer critics, the structures of authority and the patterns of interaction remain as unimaginative—and usually as unconscious—as ever.

In retrospect, I'm sure my own course would have ended up on the dustbin of theory and pious hypothesizing if it had not been built around an undergraduate class for whose teaching we all shared responsibility. As a graduate class, we met for an hour immediately after the undergraduate class to analyze it in terms of current theories about reading and meaning, to talk about what we did wrong, and to plan the next class. We also read carefully, and often as a group, the undergraduates' written responses, so in effect the undergraduate class became the primary "text" for the graduate class. Before I describe what we learned from observing the undergraduate class, I want to note that the graduate students worked with much more motivation, responsibility, and intellectual intensity than in the more traditional graduate courses I had taught. A partial reason for this was self-selection—students who took a course in which they knew they would have to put themselves on the line by teaching in front of a jury of their peers tended more to be risk-takers, to tolerate pressure in order to learn, and to be more open and flexible. But the structure itself produced an atmosphere where ideas were important because they had to be transformed into action, and vice-versa, and where cooperative effort was clearly much more appropriate and effective than competition.

The Lecture

"Lecture" comes from the Latin *lectio*, a noun related to the verb *legere*, to read. In the great medieval universities, when books had to be painstakingly copied by hand, one of the main functions of a lecture was to disseminate book knowledge orally. One might expect, then, that after Guttenberg and certainly after Xerox that this format would be less widely used in university education. And yet it endures; it may even prevail. It has survived the severest kind of scorn, such as Ezra Pound's comment: "The lecturer is a man who must talk for an hour. France may possibly have acquired the intellectual leadership of Europe when their academic period was cut down to forty minutes" (p. 83).

One of the first things the graduate students taught me was the huge gap between my perceptions of my own lecturing and what was really going on, an immediate example of how important it is to have observers not confined to the roles of teacher or student. As I lectured and looked around the classroom, I consistently saw upturned, interested faces. But I did not realize how much my looking affected the very behavior I was trying to see, how I was enacting a kind of Heisenberg princple. John Holt has described the process well:

> A teacher in a class is like a man in the woods at night with a powerful flashlight in his hand. Wherever he turns his light, the creatures on whom it shines are aware of it, and do not behave as they do in the dark. . . . Shine where he will, he can never know very much of the night life of the woods.
>
> (p. 33-34)

But it was not simply this perceptual difficulty that created the gap. The difference also has to do with the inherent differences between talking and listening, between being able to move about and being confined to a seat, between being a lecturer and a lecturee. I blush to say it, but I was never bored or tired by my own lectures—even when I had to fill up the hour and a quarter slot of our Tuesday/Thursday courses. And yet I know I cannot keep my mind from wandering during the same length of time when listening to even an excellent lecture by someone else. As Clark Bouton and Russell Garth put it:

> The active role of the teacher in the traditional classroom contrasts sharply with the passive role of students. It is not surprising that teaching is the best learning. The teacher's activity makes the traditional method a very effective method of learning—for the teacher.
>
> (p. 78)

This realization helped explain why often what I thought were the most brilliantly original parts of my lectures lagged the most for the students: I was thinking things out for the first time, discovering what I hadn't fully seen before, but these ideas by their very nature weren't yet in a form that was particularly clear or incisive to my listeners. These were also my most enthusiastic moments of lecturing, but they clearly were not the ones that created the most enthusiasm in the students. I mention this for those who think enthusiasm works like a virus: if the teacher is enthusiastic those in proximity will catch the bug. Although I had frequently made stabs at running discussions, particularly after my own lectures, my basic stance toward teaching was similar to what Stephen Monk describes:

> Any mathematician will tell you that there is only one way to learn mathematics, and that is to do mathematics. From what I knew about my own lectures and from what I gathered about quiz sections and office hours, my TAs and I spent all the course time telling students how we did mathematics. Their job was to imitate us when they did the homework. The message was that learning was to take place not on course time, but on their own time, away from teachers and away from one another.
>
> (p. 8)

The implications of all this—particularly as the graduate students began to do their own teaching—became evident. Why should we hoard all the wealth and shoulder all the responsibility? Why have just one person prepare for a class when every student could benefit from such preparation?

Before moving on to the alternatives to lecturing, I want to make a few more observations. One thing I thought I noticed in lecturing to this mixed group of undergraduates taking the course and graduate students observing it was that although the lectures were designed for the undergraduates and they were the ones most "responsible" for the material, it was the graduate students who seemed to be more deeply engaged as well as critically analytical. Since as suggested a lecturer should take his own perceptions of how he is received with a few pounds of salt, I checked this perception out with each group, both in conferences and class settings, and feel it is accurate. Although more work needs to be done here, the graduate students and I came to strongly suspect that the typical classroom structure of a university education is a pyramid that has been perversely inverted. It is our graduate students—as well, probably, as upper-level students in their own specialities—who can benefit from lectures the most. Aside from being more familiar with the professor's modes of discourse, they have done enough work in the field themselves to sort out facts from informed opinion from playful speculation. To borrow a concept from Vygotsky, the "Zone of Proximal Development," "the distance between the actual development level as determined by individual problem solving and the level of potential development as determined through problem solving through guidance" (p. 86), is more conducive for learning. Most teachers do not know enough about their beginning students to aim their lectures within this zone, and even if they did, there may be such variance among these students that the task is impossible from the outset.

What I am suggesting, then, is that if we need to give large courses where lecturing seems more appropriate we try to cluster them at the higher rather than at the introductory levels of our disciplinary sequences. The main problem is student demographics—thousands of students may want to or have to take introductory courses while only a few may want to follow more specialized developments. And yet under scrutiny even this may be an artificial imposition. The introductory course in psychology, for example, here and in many other large universities, is something of a smorgasbord—a few weeks on the history of the field, on perception, cognition, social, clinical, etc. The students are given the impression—both through explicit statements and the very format of the course—that psychology is a unified field of study with scholars good-naturedly dividing up parts of the same elephant of the psyche. And yet not only are many psychologists studying different things; they come to that study with radically differing methodologies and epistemologies, most often at complete odds with each other. And again, these methodologies and the differences between them become comprehensible and significant only when the students work with them. So our "introductory" psychology courses could well be replaced by separate, smaller courses that follow a more focused inquiry in more depth with a larger course surveying the whole field and confronting the differences in a more intellectually honest way at the junior or senior level.

I should also mention that as far as my own lectures go I have not succumbed to complete abstinence. I still give lectures, although usually for no more than 30 minutes at a time and those times distributed throughout the semester. For one thing, it is difficult to give up completely the narcissistic satisfaction of having an entire roomful of people, an ideal captive audience, listening—or appearing to listen—to your every word. More important for the class, it gives me a forum where I can just say what I feel needs saying or what I want to say about a book or an author without trying to slip these ideas into or otherwise distort what should be truly open-ended discussions. Further, I ask my students to speak out clearly and strongly as part of the work of the course, and this charge carries a little more moral suasion if the instructor puts himself or herself on the line occasionally, however dubious the actual learning value may be.

There is one more reason for lecturing often mentioned as helpful by both the undergraduates and graduates but about which I am more dubious—that of giving "information" or "background. " But as suggested in the first paragraph of this section and as the research seems to support (Bowman, Thompson), the lecture is one of the least efficient methods for doing this. I sometimes run off for my classes authors' biographies from a book like *The Norton Anthology of American Literature*. And while there is usually in each of these biographies a few points that I feel are omitted or overemphasized, it takes far less time to speak briefly in class to these points than to repeat the large amount of material with which I do concur. Further, increasingly I've been able to find good short films on some of the authors I teach, such as *Emily Dickinson: A Certain Slant of Light*, which our media center owns, that make a greater impact on students than my own lectures.

To explain a last legitimate use I have for lecturing, I will have to get ahead of myself a bit. What we have found as the best alternative to the lecture format is the structured and prepared discussion—structured by the instructor by specific questions on which the students are to write, prepared for by each student in that act of writing. To run an entire class discussion without the students doing this writing is inevitably to have a discussion without the energy, depth of thought, and participation of the prepared discussions, an experience not only unpleasant in itself but sometimes inhibiting and demoralizing to a class' entire sense of being able to discuss productively with each other. To avoid burnout, though, and sometimes outright mutiny, one has to give students some vacations from writing, and the lecture format seems to work just as well—or just as poorly—if the students have not written for the class.

Writing for Each Class

It is impossible to overstate the importance of student writing in creating active learning. As the topic is positioned in this article, one might think that the main reason for having students write is to improve class discussion. And while I think it is the crucial tool for this, I am also convinced that if one were to teach a traditional lecture course and make the single change of having the students write for each class, the quality and nature of that course would be radically improved. Indeed, I taught one senior-level class recently, where, for a number of reasons—the class size of 50, the personality mix of the students, my own ineptness in this case—the class discussions more often than not floundered. In an attempt to pull us out of our slough, I found myself spending an increasing amount of time constructing and responding to the writing assignments. The success of this extra effort in improving the classes themselves was barely perceptible, but the shift in focus saved the course for everybody. It was more highly rated by students than my two other courses that semester, which I had felt were going better in the classroom. On the item about how much of a learning experience the course was, the students rated it an *A+* (3.92 on a scale of 4.0), and on the space for comments under the most effective aspects of the course, the written work was most frequently cited.

As mentioned, in one way or another we've all managed to become effective learners, so we can often get important clues for improving our teaching by observing carefully our own work habits. In preparing for a lecture, no one I know just reads and thinks. The real work is done on paper, whether we make notes and outlines, or actually write the lecture in sentences and paragraphs. In doing so, we acknowledge that writing is not merely the setting down of what we already know, of what is already in our heads, but is itself a method of discovery, a way of knowing. We push our vague, fuzzy thoughts to clarity; we find the very act of writing makes us articulate things we didn't know we knew. As W. H. Auden has said, "How can I know what I think till I see what I say?"

In an even deeper sense, my own experiences as a teacher have convinced me that knowledge is not truly one's own unless it is articulated. I have heard it said that you don't really know something unless you can articulate it; I would go further to say you don't really know it *until* you articulate it. Before it is written or spoken our knowledge remains locked in our own subjectivity, shadowy and inert. As we shape it into words, numbers, formulae, it becomes objective, something external we can then scrutinize, examine, revise. Robert Scholes has pointed out a resonant analogy between teaching and psychoanalysis. In the latter, an insight has much more power to heal, to change a patient when it is actually articulated by that patient than when it is spoken by the therapist and only then given assent. Scholes goes on to discuss the writing the student does about a literary text:

> Specifically, the text we produce is ours in a deeper and more essential way than any text we receive from the outside. When we read we do not possess the text in any permanent way. But when we make an interpretation we do add to our store of knowledge—and what we add is not the text itself but our own interpretation of it. In literary interpretation we possess only what we create. I hope I am saying nothing new here, only articulating what every teacher of literature has always known: that it is no use giving students interpretations; that they must

> make them for themselves; that the student's productivity is the culmination of the pedagogical process.
>
> (pp. 4-5)

The philosopher Hans-George Gadamer is even more emphatic:

> To understand a text is to come to understand oneself in a kind of dialogue. This contention is confirmed by the fact that the concrete dealing with a text yields understanding only when what is said in the text begins to find expression in the interpreters' own language. Interpretation belongs to the essential unity of understanding. One must take up into himself what is said to him in such fashion that it speaks and finds an answer in the words of his own language.
>
> (p. 57)

In the past few years those who have wanted to reunite reading and writing in my own discipline have made the point often and convincingly that the act of reading and the act of writing are essentially both acts of interpretation; to return to Piaget, to construe is to construct, to understand is to invent. Writing about what one has read moves the whole process into a fuller dimension and makes the act of reading more active, more deliberate, more intense, and more relevant to one's immediate experience.

I would refocus Scholes' formulations only to suggest that writing is not simply the "culmination," but the central means and medium. It is as basic to the humanities and the social sciences as what Monk calls "doing math" is to his discipline. An English course in which only two or three written assignments are made is like a painting course where students meet in the studio only once a month. Most often, the amount of writing we assign is dictated by the amount we think we can read and still maintain our sanity; we often give less writing to large classes—although often these are the classes that need it most, since there is less opportunity for discussion. The graduate class in teaching gave us a chance to switch the criterion to the amount of writing that would actually be best for the undergraduates, since there were enough of us to divide the task of reading assignments without overburdening any one of us. Like many of our experiments, this at first seemed feasible only in our unusual situation, but with modifications became just as workable as we returned to our regular classroom situation. We saw, for example, that there really is no reason to read every word each student writes for every class. We can sample in a number of ways, such as reading the set of assignments only for some classes not announced beforehand or reading the assignments of a handful of students for each class. I prefer the latter, since I want some feedback on every assignment I construct, but all kinds of variations are workable. Even more effective is to have the students exchange and comment upon each other's work regularly. In any case the students should be encouraged to save, reread, summarize, edit, draw connections and conclusions among their own assignments through formal papers or other tasks that ask them specifically to do this.

After a good deal of experimentation, the format for writing we've found most effective is something that has come to be known as the worksheet, although I would prefer to think of it as a playsheet. Basically, this is a list of questions to which the students are asked to respond informally, as if they were writing first drafts or journals, without worrying overmuch about spelling, punctuation, and other matters on which their ignorance may have been occasions for previous English teachers to clobber them. The care and imagination with which the instructor structures the worksheet is crucial. The findings of Bouton and Garth have confirmed what we had more impressionistically discovered in the graduate class:

> Simply stated, effective learning groups seem to have two major elements: first, an active learning process promoted by student conversation in groups; second, faculty expertise and guidance provided through structured tasks.
>
> (p. 73)

I try to bring to bear on constructing the worksheets all the insight and knowledge that I would previously have tried to dispense during the class hour itself. The greatest challenge is, though, to have the worksheets structured but still open-ended. The problem with several "discovery" approaches to learning is that what the students are supposed to discover is predetermined and carefully controlled; the fix is already in. This problem and some tentative solutions are discussed in more detail in a later section here and in the introductory portions of my *Approaches to Teaching Herman Melville's Moby Dick*, but we should examine them in terms of an actual worksheet.

My example is the first worksheet reproduced in the appendix, the one centered on Wallace Stevens' poem "Gubbinal":

That strange flower, the sun,
Is just what you say.
Have it your way.

The world is ugly
And the people are sad.

That tuft of jungle feathers,
That animal eye,
Is just what you say.

That savage of fire,
That seed,
Have it your way.

The world is ugly,
And the people are sad.

Earlier in my career I might have asked the class first what Stevens is suggesting here about the relation of language to perception. And I would have gotten the skimpy, vague generalities the question deserved. To say that this poem is about the power of articulation to shape our experience would not be wrong; it would just be banal and superficial. The worksheet asks the students not to simply find out what the poem means, to get to its bottom line, but to immerse themselves in it imaginatively. Questions about individual words and images are deliberately meant to make the reading more deliberate, to slow it down enough to allow the poem to resonate through the imagination. While there are no "right" answers to questions like "Are the images related? Is there a progression through the poem?, " they are important in having the student see *how* one does—or does not—make meaning out of a poem. To ask, for example, how the sun is a *strange* flower, is to at once draw the students into the texture of the poem and to generate a series of disparate responses. Some students seize upon the visual qualities of an orb that appears to radiate lines, as in a child's drawing of the sun. Others are more emotive, talking about feelings of natural freshness they associate with both. Others are more conceptual and scientific as they talk about both participating in cycles or growing from small beginnings. Even students who see no resemblances can help to underscore how the sun can be described as a *strange* flower. The very act of producing and sharing responses gives the students an intrinsic knowledge of what it means to say that "the sun, / Is just what you say," a knowledge that they can then be asked to articulate.

To reiterate some of the ideas of the first section, generalizations about how metaphor works or how language can alter our sense of the world are intelligible to the student only to the extent to which these ideas emerge from and relate back to one's own experiences of metaphor and language. I have found Stevens' poetry particularly appropriate and helpful in easing students into the worksheet situation for several reasons. As the discussion above suggests, his poetry tends towards self-reflection; in a playful way it examines its own workings. And although all poetry does this to some extent, it is particularly aggressive in challenging and in involving the reader as a participant in the making of meaning. As David Walker has noted, a Stevens' poem often is "a poem whose rhetoric establishes its own incompleteness; it is presented not as completed discourse but as a structure that invites the reader to project himself or herself into its world, and thus to verify it as contiguous with reality" (p. 18). In other words, the student's own act of interpretation is not something added or superimposed, but becomes a key that "fits"—nothing but the poem itself would "match"—and unlocks the meanings. Further, Stevens writes at a level of difficulty that is just beyond the grasp of most students when they first read the poems, yet comes just within their reach as they begin writing about them. In response to the second worksheet in the appendix, the ones on Stevens' "The Comedian as the Letter C, " the majority of students began with some statement to the effect that they had no idea what was going on in the poem, and then proceeded to write a couple of pages that contained some very powerful insights into it. Indeed, it is exciting for a teacher to see a student's mind unfold through the course of a worksheet and the course of a semester. One frequent movement is the students' increasing use of them to work things out for themselves—mnemonics such as diagrams, charts, drawings appear more often. A related trend is that worksheets get longer—sometimes six or seven pages—far beyond what a student would have to write just to please the teacher. In one class—admittedly an Honors Department seminar—the students felt lost in their class readings when I suspended worksheets so they could work on their term projects, and asked me to reinstate them on a voluntary basis.

To say more about the relation of the worksheets to other kinds of course writing, I must recount one of our perennial surprises in the graduate class, the dullness of the students' first formal papers compared to their worksheets: for if we had only the formal papers to go on, as most teachers do, we would come to the same harsh judgment—that students cannot read, write, think critically, or whatever students are currently not supposed to be able to do. As in the classroom itself, to measure something is to change it. And whatever pleas and disclaimers I make before the papers are due, the situation itself activates the mindset with which students have approached the task in previous courses. Students that are lively and original in their worksheets—and most of them become so quickly—suddenly revert to a discourse that is stilted, tentative, vacuous. One gets introductions that begin with the nature of the universe and funnel down to some nearly tautological thesis statement, conclusions that merely reprint the topic sentence of each previous paragraph. The act of writing often becomes again for students an adversary situation, where the student's goal is go get as quickly as possible through the minefield with the minimum of red ink exploding in one's face.

Since our initial shocks, we have found ways to ease students into the formal writing situation more naturally, having them read their drafts out loud to each other and revise them in small groups. But the disparities we found are instructive, and the reasons for them go beyond the procrustean forms of organization through which many students are taught to write and the error-centered approach by which they are graded. More fundamental are the premature demands placed on student writing for something called "clarity. " When I go over papers and point out to students some elements in the text that seem to run counter to their "thesis, " a frequent response is: "Well, I saw that, but it would have wrecked my whole paper to put it in. " In our demands that students be clear, be immediately intelligible at tachistoscope speed, we often encourage their own impatience with complexities and contradictions, with the difficulties of process in order to crank out some kind of gradable product on time. The situation is exacerbated when writing becomes a separate course isolated from genuine academic inquiry and narrowly focused on issues of form and rhetorical strategy. For, to paraphrase Robert Frost, no discovery in the writer, no discovery in the reader. If the student is not actively engaged in learning something new but forced to write, say, a description of a room or a comparison-contrast paper on "anything, " the prose, however neat and correct, is going to be deadly. The views of David Barthomolomae and Anthony Petrosky are a welcome alternative:

> It's this lesson that we want to teach students: that reading and writing begin in confusion, anxiety and uncertainty; that they are driven by chance and intuition as much as they are by deliberate strategy or conscious intent: and that certainty and authority are postures, features of performance that are achieved through an act of speaking or writing; they are not qualities of vision that precede such performance.
>
> (p. 105)

In helping students to write, then, we don't want to have them excise their most problematical writing but instead to push even harder on those knots, where the deepest kind of insights are likely to emerge.

Running Discussions

Even when we began using worksheets regularly I think we underestimated or overlooked some of the ways in which they improved classroom discussion. At an early stage, for example, I remember writing a worksheet on Denise Levertov's poem "Stepping Westward. " I asked the kinds of detailed questions and invited the kinds of imaginative reconstructions as in the "Gubbinal" worksheet, but I covered only the first half of the poem. I felt once the discussion pump was primed, it would keep flowing; once we got into the poem we could do the rest of the work right there in class. The results were disastrously instructive. All the air hissed out of the discussion as soon as we came to the end of the worksheet questions; the second half of the class became one of those awkward times when the instructor can either admit defeat by talking on alone or wrench comments from the class with the same ease of a dentist pulling teeth without anesthesia.

How, then, do the worksheets shape and create class discussions? The most obvious and important way is in the number and the nature of students participating. The pattern in most of the discussion classes I observe is that the number of students repeatedly speaking ranges from five to ten no matter what the size of the class itself. One reason for this—and I was unaware of the extent until we began to break my classes up into smaller discussion groups—is that many of the nonspeakers just haven't done the reading. I do not mean to bemoan student laziness; it is more that left completely to their own devices, many students prefer to do or end up doing the reading only after the class discussion—a strategy that may work for them as individuals but is unfair to the class as a whole. I often make the worksheets the ticket of admission to class discussions; if students come unprepared, I set off a section of the room, usually a corner, where they begin doing the reading or the writing right there and then. While there is clearly a punitive aspect to this, what I try to stress is the cooperative nature of the class as a place where students should not be allowed to take if they do not have at least the potential to give.

But even if one could insure that every student was prepared, the problem of just a few speakers would still remain, even if not quite as severely. Sometimes the students that do talk are the best in the class, but more often they are just the glibbest or the quickest, not necessarily the deepest thinkers. Preparing the worksheets gives the more deliberate and careful thinkers a chance to articulate their ideas, making them far readier to speak on their own. Further, the act of writing gives them not only an occasion to rehearse but gives them more of a stake in the discussion, increases their commitment to a position they have now formed. And if, as often happens, some of the brightest students are also the shyest, the least self-assured, the worksheets make it easier to call on them or draw them out in other ways with the minimum of embarrassment. I frequently begin classes by going around the room having each student say in a couple of sentences—or read from their sheets if they prefer—what they felt their most significant discovery was. In terms of process, this helps break the ice—everyone has already spoken—and in terms of content it puts a number of fruitful, provoking, often conflicting positions up on the table. After everyone has had a chance to speak, which usually takes no more than ten minutes in a 25-person class, it is sometimes difficult to moderate the flow of students wanting to speak, challenging and building on their classmates' statements.

A question frequently raised in our graduate classes, however, is whether it should be a primary goal to have everyone speak. If the discussion among a few students is animated and productive and if the other students seem to be following it with interest, why push to include everyone? My answer is analogous to my reasons for having everyone write: one learns more by articulating instead of just absorbing. Even students who speak only once or twice in the hour seem more engaged—judging by their expressions and body language—than those who try to be just bystanders. Further, as will be discussed in the next section, there are times in the rhythms of learning that one wants to generate as many and as widely divergent responses as possible, and what one gets from a handful of talkers cannot compare in richness to a symphony from the entire class.

In terms of preparing for the discussion, less important than the worksheets, but still of some significance is the physical setup of the room. The typical classroom formation, the charts according to which the custodians are to restore our rooms, is one of the most inimical to discussion. All students are pointed at the teacher, and what they most easily see of one another are the backs of their necks. Far more conducive is a circular arrangement where the students naturally face and can turn to each other. There is no "front" of the room, except perhaps for where the teacher is seated, and he or she can alter this as the dynamics warrant by getting up and walking around the outside of the circle, most often diametrically opposed to student speaking to move the discussion across the entire room.

Beyond worksheets and physical arrangements, though, there are other techniques, strategies, tricks that can help us in running discussions. In fact, I've found it particularly gratifying to work with graduate students and colleagues on these techniques because improvement is so rapid and dramatic. More often than not, it is a matter of giving up bad habits than of learning a new set of complex skills. One of these widespread habits is the hidden agenda, where the teacher really has his own points to make but tries to pull them out of the students instead of saying them directly. As mentioned above, I frequently have to purge myself of this temptation through the catharsis of giving my own mini lectures. Although the agenda itself may be hidden, the fact that there is one soon becomes apparent as student comments are either reinforced or rejected in accordance with their proximity to the teacher's line of thought and not weighed and examined in the open marketplace of class reaction.

Even when teachers renounce their own agendas, they sometimes retain some vestigial habits that inhibit open discussion. The most common of these is the feeling that the teacher must make some kind of response to every student comment, that he or she has to pass judgment or acknowledge in some other way—even with just an "uh-huh" what every student says. This blocks a normal flow of discussion by making the teacher a kind of central switchboard, to which all comments are addressed and only then sent back out to the rest of the class. I sometimes call this the "ping-pong-effect," where the ball goes back and forth from class to teacher to class again. Having the students move their chairs in the circle pattern does help to break this up somewhat, but it will not entirely solve the problem. Just as we are used to speaking in response to each comment, students are used to speaking directly to us. Sometimes it is helpful, then, to explicitly direct students during the first few discussions to speak to the entire class. If this seems too awkward or blunt, one can try the technique of not looking directly at the person speaking but instead out at the other members of the class. While students at first find this disconcerting, they soon get the message and themselves search the room for eye-contact with other students.

The habit of speaking after each student is a special case of our general tendency to talk too much, to not allow enough silence in the classroom and to not make the students themselves feel responsible for breaking the silence. I know what a difficult habit this is to break, since even though I recognized the importance of silence from my first year of teaching, I really wasn't able to wait out the students as long as I knew I should until I had a group of graduate students looking over my shoulder, making sure I practiced what I preached. One thing that helps is realizing that the silences are never as long to the rest of the class as they seem to the teacher who usually feels too much responsibility for them. Another thing to remember is that silence is not a vacuum; people don't stop thinking during silences, and, indeed, they are sometimes necessary for genuine thought to occur. Classes are rarely experienced as slow or boring because of too much silence but more usually because of too much superficiality, of people not really listening to and building on each others' comments.

Once one has learned to let an open discussion happen, though, certain anxieties remain. What happens if it gets too "open, " if students seem to become too diffuse, too anecdotal, too digressive? I used to handle my own feelings about this by mentally allowing each class period 10 minutes of what I thought of as a "bullshit quota" in the interests of keeping the flow of discussion lively and unimpeded. But as I spoke more to my students and the graduate class analyzed its own work, it became clear to me that one person's bullshit is another's insight. A more formal way of conceptualizing this is to use Vygotsky's "Zone of Proximal Development. " A more-advanced student may actually be able to teach a less-advanced student more effectively than a professor because the students speak the same language and are at a closer level of development. What may seem banal or intuitively obvious for the professor, who may have passed this way decades ago and forgotten his own learning processes, may need to be stated, clarified, reiterated, explicated by students for each other. What I've found to be increasingly important for good teaching—more so than intelligence or eloquence—is a kind of steady patience and confidence in the ability of the mind to construct its own orders and create its own patterns.

It is for these reasons that I have come to rely more on small student groups of from four to eight as a way of beginning many classes. The students share their answers to the worksheets, and then, more importantly, formulate what questions or issues they feel are still unresolved and which they want to raise with the entire class. It was particularly encouraging to find that the groups could be rigorously tough with each other, and were rarely content with what they felt were partial or glib answers. There is a videotape—available from the Faculty Teaching Excellence Program or from the English Department office—that shows this technique being used in a class of 100 students that Stephen Swords and myself taught.

As this list of suggestions proceeds, it seems to have a teleology that can be described as the withering away of the teacher. And indeed after presenting these techniques at a colloquy for other professors here I was asked what is the University paying me for? I answered that my goal is to become the first Montessori teacher at a university level, that I see my primary task as setting up structures in which learning will take place. Boulder already has enough gurus. But also behind the snideness of the question there is a suspicion that turns out to be true—that using inquiry methods usually takes less of a professor's time than the traditional methods, especially that of giving lectures for each class meeting. Much more time, of course, is spent preparing for each class session, but that time is distributed in a fairer and more effective way—by all the participants. Hopefully, we can diminish for ourselves what Finkel and Monk have called the "Atlas complex, " where a professor feels he has to shoulder all the weight of responsibility for every aspect of the course.

Convergent and Divergent Thinking

It will be helpful here to talk directly about an issue implicit in the last two sections, the fact that there are various styles and rhythms in the thinking process, although in traditional methods of education we tend to encourage the students to use only one phase, banning the rest to some realm beyond the classroom. Conceptually we talk about analytic vs. synthetic, classical vs. romantic (a formulation used by both Whitehead and Pirsig), logical vs. intuitive, convergent vs. divergent thinking. While these dichotomies are not quite parallel, our assignments and classroom activities have tended to focus almost exclusively on the first term in each pair, although a brief self-examination reveals that for all of us both are necessary for genuine thought, as the diastole and systole of a single process. It is because the divergent—the playful kind of thought that generates a number of possibilities—has been so neglected and stifled that I find I have to deliberately make room for it, create structures to elicit it—in the process of active learning.

One of the intentions, then, of the worksheets, of open discussions, of techniques such as having each student speak at the beginning of the class period, is to increase the number of "answers" and possibilities, to demonstrate how variously a mental task can be approached. Understandably, though, this situation can also generate anxieties in students and teachers—a sense of ever creating more questions and complexities and never reaching any solutions or even momentary stays against confusion, a sense of diffusiveness where the group never builds upon its own work. Again, a couple of specific examples may help.

To give students a sense of the way metaphor, simile, analogy works in poetry, I sometimes use the following poem written by a seventh-grade girl.

Some old people
Are like potatoes,
Mealy, and with eyes
That do not see.
My grandmother is
Like an apple,
Rich with the joys
Of the autumn of life.

An advantage here is that there is no difficulty with any paraphrasable "meaning, " so the students can focus on how the words work, not what they "say. " I ask the students, either on a worksheet or in-class exercise to write down all the ways they can think of that some old people could be like potatoes, supplementing the two examples already given in the poem. We then take about 20 minutes trying to get as many responses as we can on the board, without too much analysis comparison: some are wildly eccentric, say, about someone's old uncle who runs a potato farm, but most are clearly intelligible to the other members of the class, picking up on attributes like wrinkled skin or musty smell. We then do the same with the poet's grandmother and an apple, usually, once the ice—or the crust—is broken, getting more responses in less time.

So far, the activities have been almost exclusively divergent, intuitive, playful, using techniques similar to what in the fifties and sixties was called "brainstorming. " But then I ask the class to look more analytically and self-consciously at what we did to say what they can about the poem and their responses to it. One of the first things usually noted is the fact of divergency itself, how a single analogy can generate so many responses—responses that many in the class had not even envisioned before but that sometimes resonate strongly enough to create even more responses from themselves. We also note that the two analogies in the poem resonate powerfully off each other, so that the effect is not merely additive but multiplying. I often ask students to go through the lists again, noting which senses were brought into play.

If we are lucky all are—sight, touch, smell, taste, hearing—but even if not, students sense how the experience of poetry is richly sensuous, how it is a means of relating the concreteness of the physical world to less tangible worlds of thought and emotion.

In practice, of course, it never works neatly that part of a class is divergent, the next part convergent, nor would one want it to be so. Invariably we get involved in questions like whether all those connections are really "in" the poem or whether we are reading them in, questions that stay with us the entire course. But the move towards self-reflection, to having the students observe the nature and significances of their own divergent responses is crucial. It would be self-defeating to try to force upon the class any kind of consensus or majority rule, but the act of observing and articulating different answers is itself a move towards closure, abstraction, generalization. If a teacher feels there is still too much intellectual chaos, too many loose threads at the end of the class, one strategy is to ask the students to ponder further on the issues raised during the class period in their upcoming worksheet and see if they cannot at least individually come to some satisfying conclusions—which in turn can provide a natural way to begin the next class period.

A more complex example, one that does stretch over several class periods, is my teaching of Vladimir Nabokov's *Pale Fire*, for which a set of worksheets is included in the appendix. This "novel" consists of a long poem by John Shade and an even longer commentary by Charles Kinbote, who is an exiled king or a lunatic who thinks he is one. Although the commentary is much more about Kinbote's life or fantasies than the ostensible subject matter of the poem, the book is less a satire on misreading than a meditation and demonstration of how we actually do infuse those black marks on a page with so much livingness, so much emotion and meaning. I have students write their own commentaries on sections of the poem, then swap and read each other's to measure the distances between readings, to see if they can filter out what is really on the page from what is projected or superimposed. The class often becomes complex and self-reflective to the point of vertigo, but the strategy is not merely to help them see how complicated Nabokov is presenting the act of reading, but to share some of his frustration, awe, delight, and wonder at it.

Both divergent and convergent thinking, then, need space in the classroom. But particularly in the early parts of the semester and of each class, we have to be deliberately conscious of leaving space for the former, since the latter has been overstressed through the students' previous dozen or so years of school. There is a time for rigorous thought, certainly, for tightening up, but there must also be a time for loosening up, for a little regression in the service of the ego. It is difficult but possible to successfully fight years of the "right answer syndrome, " of the constant emphasis on the final—final exams, final grades, final thoughts.

Evaluation and Grading

I find that there is no area of teaching that raises the curiosity and passions more than this one. And I was tempted to avoid it completely for fear of diverting too much attention from the more central and pressing issues of philosophy and method already discussed. But the subject would be just as conspicuous in its absence and its avoidance would make these methods seem less practicable than they are, so I will speak frankly and directly, while realizing that each teacher will still have to work out ways of grading he or she can live with.

While there are few things more crucial to learning than direct and specific feedback, there have been few impediments as crippling as the traditional grading system. Again, John Holt is observant as he shows in example after example how a child's fear of being wrong stops thought cold:

> The child *must* be right. She cannot bear to be wrong, or even to imagine that she might be wrong. When she is wrong, as she often is, the only thing to do is to forget it as quickly as possible. . . . Where she is told to do something, she does it quickly and fearfully, hands it in to some higher authority, and awaits the magic word *right* or *wrong*. If the word is *right*, she does not have to think about the problem anymore; if the word is *wrong*, she does not want to, cannot bring herself to think about it.
>
> (p.21-22)

We put so much stress on grades—early in an emotional sense, later in also vocational and economic senses—that the student has so much anxiety about doing poorly he or she cannot learn from "wrong" answers; the entire strategy of learning by trial and error is closed off because the student cannot endure error. In one of Holt's examples, a class of students had 20 questions in which to find a number between 1 and 1,000. When they asked if it was below 500, they would cheer if they were told "yes, " sigh if they were told "no, " without realizing that they were getting the same amount of information in each case.

Needless to say, I do not put letter grades on student writing, either worksheets or papers. My own compromise with the fact that I have to give the computer something it can read at the end of the semester is hardly satisfactory, though, and usually in some state of flux. What I most often do is have the students write a self-evaluation at the end of the course. Part of this is as tightly structured and specific as the regular worksheets: I ask them how many classes and assignments they missed, what they've felt they've learned, especially after rereading all their work, and what kinds of time and effort they felt they've put into the course. I then ask them to put this self-evaluation on the top of their file of their semester's work and I meet with them individually during the week of finals to review that work along with the self-evaluations. At the end of the conference, I'm able to tell each student his or her final grade; although I allow some discussion and negotiation of the grade in this last conference, I make it clear that I have the final say—especially in the great weight I give absences and missing work.

Unlike those who unconsciously or precisely grade on a curve, I find my grades tend to cluster around two nodes—*A*'s and *C*'s. Students tend either to get so fully involved that they cannot help but learn and improve a great deal, or mistake my flexibility and informality in running the classes for a lenient attitude toward doing the work itself. Further, since I stress cooperative effort, whole classes of mine tend to do significantly better than other classes. Still, within these variations my grades do tend to be higher than those of my colleagues, a fact that has led myself and others to worry if I am furthering the basic inequities of an unjust universe. I can at least temporarily assuage my doubts by remembering that grading is only one parameter of a course, albeit the one that students, teachers, administrators sometimes pay the most attention to. If meaningful cross-course comparisons are to be made, we also have to factor in items such as number of words read and written, meaningful hours spent, kinds of tasks that can now be performed, etc.

One of my own problems with the current grading system is its epistemological equivocalness. We pretend to be measuring quantitatively and precisely—especially when we average out grades beyond the second decimal place—what are often only vague hunches or informed prejudices. If we had to evaluate students in a paragraph—as is done at some universities like the University of California at Santa Cruz—we would be at once more precise and more humane. Further, as already suggested, grading stresses the competitive, individualistic side of education in contrast to the basic idea of a university where people create communities to learn and to solve problems together. It is not that competition per se is evil, but it is woefully overstressed and more appropriate to playing fields than to laboratories and seminars. We have to remember that the only thing we should consider in a system of evaluation is whether it facilitates learning. We are under no obligation to act as personnel officers for prospective employers or admissions deans for professional schools. Let these institutions deal more directly with the students themselves and develop their own criteria for selection.

The biggest problem with letter grades is that they distort a process that should be—or should be made—intrinsically meaningful and gratifying—not always pleasant but sustaining and enlivening. Grades are a crutch and a diversion. They increase the adversarial nature of student-teacher and student-student relationships. In observing infants at play, one is struck by their strong, seemingly innate urge to learn, to experience the world fully, to make orders and connections within it. Often this urge is muffled and suppressed in the traditional process of education. The solution is not, then, to substitute for it a carrot-

and-stick system of external rewards and punishments but to try to reawaken those capacities.

Unconclusion

This entire article should be viewed as a rough draft of a first chapter. If at times I seem to speak with more sureness and authority than I really have, it is to challenge and to provoke rather than to prescribe and dictate. Although there have been valiant and successful individual efforts, we have only in the past three years begun to seriously confront as a entire university the improvement of teaching. And although it is symptomatic of a university to blame its woes on external forces—constricting finances and institutional inertia—we are now beginning to realize that the most constricting and conservative forces in teaching are our own timidities and the limits of our own imaginations. Unless we make a powerful conscious effort, we tend to lapse into the tired ways in which we were institutionally taught—instead of the ways in which we really learned.

One crucial step in educational innovation is to bring the students in as allies, not as mere "subjects" of experiments but as active, self-conscious participants. They need to be encouraged to be more self-aware of how they learn, of what helps them and what doesn't. Each class meeting should be something of a laboratory, where new methods are tried, discussed, evaluated. Fortunately for everyone, this methodological scrutiny does not divert us from the business of learning but places us at the center of it, confronting the fundamental issues of knowledge within each discipline. Just as I feel "active learning" is a tautology, so too is "experimental education. "

To make some modest suggestions of a more specific nature, I urge that we expand our current program of freshman seminars, both within and beyond the College of Arts and Sciences. Not only should every freshman have at least one small, participatory course, but we should try to make that course cross-disciplinary, and use it as a forum to integrate some of the materials and methods of other courses being taken at the same time. One way to staff these without bursting our budget would be to have them run by our better seniors, who would receive some training and supervision in running such groups throughout the semester. And if the ideas presented here have some validity, the seniors should learn at least as much as the freshmen, so perhaps course credit as well as a stipend would be appropriate.

Another suggestion is to nudge more of us into teaching courses in which we are not the expert. Several people in my own department were disturbed because for a few years we had no one specialized enough to teach a graduate course in eighteenth-century British literature. The situation has since been remedied, but what was lost was a wonderful opportunity for a professor and a group of graduate students to set up such a course from scratch, confronting questions such as how one begins to approach a field one knows little about, who or what creates canons, how institutional pressures shape literary study. Instead of using the classroom as a receptacle for what we've already learned, we should do some of this learning cooperatively and publicly in our own classrooms. I've often wondered if in this respect teaching isn't like good sex, where one has to give pleasure to get it—that if a teacher doesn't genuinely learn from a class session or a course, there's a chance the students may not either.

My last suggestion is admittedly vague but most important. We all have to work together more on our teaching. We have to visit each other's classroom for reasons other than evaluative ones. We have to do more of those things that in the business world are jargonized as "mentoring" and "networking. " We have to bring to bear on the classroom situation all the expertise we already have on campus about human learning, group interactions, the nature of knowledge. Through the Faculty Teaching Excellence Program and the Graduate Teaching Program we already have some important resources and structures in place—videotape consultations, workshops, and colloquies—that we can use to involve even more of us. I am even more optimistic about the future of active learning than I was 20 years ago.

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Appendix

Name ______________________________

We're going to begin by looking at some of Wallace Stevens's shorter poems that deal with the relations among the imagination, "reality," and language, and move on soon to his famous long meditation, "Sunday Morning." You should be reading at your pleasure through *The Palm at the End of the Mind,* but it's more important to read and reread carefully through a handful of poems than to try to devour Stevens whole. Enjoy the sounds, colors, images at first without worrying too much about what it all "means."

For Monday, then, read especially the following: "The Man Whose Pharynx Was Bad," "The Idea of Order at Key West," "A Postcard from the Volcano," "The Poems of Our Climate," "Add This to Rhetoric," "On the Road Home," "The Latest Freed Man," and "The Well Dressed Man with a Beard."

The poem you'll write this worksheet on is "Gubbinal," although I hope you'll bring to bear on it your reading of other poems. You might begin with the following specific questions, although don't just answer them in order without relating the answers to each other:

In what ways can the sun be said to be a "strange flower?" How specifically does the metaphor work for you?
Similarly, what about the other images for the sun—"That tuft of jungle feathers," "That animal eye," "That savage of fire," "That seed?"
Are the images related? Is there a progression through the poem?
Why does the poem say "the world is ugly, / And the people are sad?"
Why is it repeated? What is the relation to the rest of the poem?

In what ways is the sun "Just what you say?" (How might this relate to the man with the bad pharynx?)
What questions do you have about this poem or his others, what issues would you like to see raised in class?

Name ______________________________________

Worksheet 5; due Friday, February 8

For our final class on Stevens, we're going to focus on his long tour-de-force, "The Comedian as the Letter C" and look closely especially at Sections I and III. I'm going to ask you to be Januses and look backwards to what we've already seen in Stevens and forward to the rest of the course in answering the following.

When we first see Crispin, is he journeying westward across the Atlantic? What is happening to his land consciousness, his European mind, in the sea? What implications and extrapolations can you make from this about the act of settling America?

The poem begins with the line "Note: man is the intelligence of his soil," which changed in section IV to "Note: his soil is man's intelligence." Using the rest of the poem, what senses do you make of this?

As with much American literature, Stevens uses here the motif of the journey, particularly the sea-voyage, to discuss changes in consciousness, inner movements between the "real" and the "imaginative." In this context, play with the lines:

Thus he conceived his voyaging to be
An up and down between two elements,
A fluctuating between sun and moon,
A sally into gold and crimson forms . . .

Further thoughts, questions, on Stevens at this point?

Name ______________________________________

Read carefully the note to lines 39-40 (pp. 49-50 of your text). The lines from Shakespeare of which we are given only the Zemblan translation are, in English:

> The sun's a thief, and with his great attraction
> Robs the vast sea: the moon's an arrant thief,
> And her pale fire she snatches from the sun:
> The sea's a thief, whose liquid surge resolves
> The moon into salt tears: the earth's a thief,
> That feeds and breeds by a composure stol'n
> From general excrement: each thing's a thief.

As you look back at the lines in Zemblan, answer what's wrong with this picture. Be as specific as you can—what differences, for example, do you see, hear, feel between "silvery light" and "pale moon?" (This is an exercise both in imaginative and in close reading.) What do the differences—and similarities—imply about the book as a whole and whatever seems to be going on in it? The note refers you to yet another note, that to line 262 (pp. 191-193)—Do, oh do, see this, and remark on whatever light it can shed on matters. Further, how does what you've written reflect upon (and vice-versa) the imagery in the following note, that to line 42 (pp. 50-51). How do you feel about writing this commentary to a commentary?

Name ____

Read pages 194-195 on what Kinbote considers the miracle of reading. I want you to examine that miracle closely in the form of your classmate's response to the worksheet due this class. Read her/his commentary closely—what kinds of imaginative/analytic acts did s/he perform in reading it? Do you have any thoughts about whether what was said is really "in" the poem or "in" the person or what? What parts of the reading make "sense" to you and which do not? What else do you see in the quoted lines that you think of importance or interest? This worksheet, in other words, should take the form of a commentary on a commentary on a commentary. Be sure you note whose worksheet you are commenting on in this, your own worksheet. All clear?

Name ____

> . . . Making ornaments
> Of accidents and possibilities.

There are all kinds of hypotheses you could make about the levels of "reality" in *Pale Fire*, but here are four to begin with:

A. The poem is indeed written by John Shade, who is as "real" as any character in a work of fiction can be. The commentator is also real in this sense; he is currently in America under the assumed name of Charles Kinbote, but he is really, as he describes in this commentary, Charles the Beloved, exiled king of Zembla. The story of his reign, his captivity, his escape is basically true, if somewhat colored by his own egocentricism, prejudices, and vanity.

B. The poem is indeed written by a real John Shade. Kinbote is just as real, but is also insane, and imagines or hallucinates or fabricates the entire kingdom of Zembla and his own role in it. Zembla grows out of his own intense loneliness and longing.

C. Not only is the poem written by John Shade, but so is the commentary. He constructs the character of Kinbote, perhaps out of thin air, perhaps loosely basing him on a Professor Butkin who also seems to be on the faculty of Wordsmith. Some possible evidence for this is in lines 939-940: *"Man's life as commentary to abstruse / Unfinished poem.* Note for further use."

D. There is no John Shade. Kinbote creates not only the commentary but the poem and its speakers.

Choose the hypothesis you find most likely—or some combination of the above or something else you find more workable—and support it with specific evidence from the text. What does going through this process tell you about the text, about your own habits of reading, about your assumptions about the relations of art to "reality?"—big hard questions, but give them a try.

Name ____________________________________

At this point it should be clear, or at least semitranslucent, how *Pale Fire* is about the wonders and powers of the imagination, but also of its possible constrictions and potential destructiveness. Let's give these abstractions some texture and vitality by looking at how they work in the text itself. You can choose to write about any part of it for this worksheet, but I would particularly recommend the section about Queen Disa and Kinbote's "dream love." Read especially the note to lines 433-434, pp. 136-144. What, particularly, is the "strangeness" Kinbote refers to on p. 138, without an appreciation of which there is no sense writing poems, or notes to poems, or worksheets? What is the relation of this dream-love to art—that of Shade's and/or Kinbote's—and to that of the "real life" of the characters involved? See, please see, the second paragraph on p. 140 especially. What is the significance of Kinbote's last glance at "Disa" which turns out really to be at Fleur de Fyler on p. 143? What is the relation of all this to, say, Gatsby's dream love for Daisy and to Fitzgerald's art? What questions do you have?

Name ____________________________________

> Lovers and madmen have such seething brains,
> such shaping fantasies, that apprehend
> More than cool reason over comprehends.
> The lunatic, the lover and the poet
> Are of imagination all compact . . .
>
> —*A Midsummer-Night's Dream*

See the blind beggar dance, the cripple sing,
The sot a hero, lunatic a king;
The starving chemist in his golden views
Supremely blest, the poet in his Muse.

—Pope's *Essay on Man*

Write a commentary to the commentary on line 1000 of the poem. Who and what is Gradus and his relation to Kinbote, Shade, Nabokov, and you? Who is the "bigger, more respectable, more competent Gradus" mentioned on p. 203? What happens to the narrative voice on pp. 202-203. (Hint: what connections can you make between these closing paragraphs and the last stanza of Stevens' "Sunday Morning?") Any "final" comments about the book on this your last worksheet on it? Remember, as Kinbote said, "for better or worse, it is the commentator who has the last word."

Name ____

Worksheet #1; due Friday, January 24

[Some general instructions on worksheets: These worksheets should be quickly written as "first drafts" to allow you to start thinking about the issues. They should, though, include some a good deal of specific detail from the works themselves—merely giving us your "conclusions" isn't as helpful. The questions we ask are merely to point you in certain directions; don't feel you have to answer them mechanically in the order given. On every worksheet, feel free to also raise—and answer—questions of your own, and to make any other comments you would like on the work, the class, whatever.]

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Reading: [from handouts] Thomas Morton, from *New English Canaan*
William Bradford, from *Of Plymouth Plantation*
Nathaniel Hawthorne, "The May-Pole of Merry Mount"

One way it might be helpful to view Hawthorne's "Maypole of Merry Mount" is as a confrontation between two competing mythologies, which for convenience we might label the pastoral vision and the puritan vision. Using both the story and the historical documents, how would you outline these two mythologies; i.e., what are their attitudes towards nature, both human and external, towards the goals of life, towards America itself? Which side, if any, does Hawthorne lean towards? Are the two reconciled in the course of the story?

Here are some more specific questions to ease your way into the story:

—What are some of the factors that might help us account for the differences in the ways Morton and Bradford see and experience the American landscape?

—What differences can you see in their language, in the ways they turn landscape and events into words and narrative?

—In the headnote to "The Maypole of Merry Mount," Hawthorne talks about "a sort of allegory"—how would you put that allegory into words, and why is it just "a sort of?"

—What time of year does the story take place, and what's the significance of this?

—What are the effects and meanings of certain key words being repeated, words such as "venerable," "golden," "flowers?"

—What is Edith's mystery?

—Why does Endicott cut down the Maypole, and what are some of the significances of this?

—How do you read the ending of the story? Is it a happy ending? Do you find it satisfying?

—What questions do you have about the story?

The Continuity of Research and Classroom Teaching, or How to Have Your Cake and Eat It Too

Sam Gill

In the university there is forever the debate of the relative merit of teaching and research. The recent Carnegie Foundation report and the responses it has drawn constitute the latest round in the debate. In these discussions, teaching and research are routinely separated. Teaching and research are presented as incompatible, as having different objectives, as being in competition. The university has standards and measures for achievement that differ significantly for teaching and research. I am among those who hold that teaching, research, and writing for publication ought to be inseparable, especially for faculty at a major institution of higher learning. This position is not remarkable, but I believe that our actions and deeply rooted practices show that it is a principle more easily stated than effected. Few in a university faculty will have balance in their interests and skills in these various areas. Some faculty show their strength in teaching, while others are devoted to research or writing. I hold that to develop strength in one area can, if approached properly, increase strength in the other areas. This contrasts with the common view that teaching and research compete for our time. We often feel that if we direct ourselves more toward research, we do so at the cost of effective teaching, and vice versa. I have certainly felt this tension, but in looking back over the years I think that I have tried to resolve it through various strategies by which research, teaching, and writing complement one another. In other words, I have tried to find ways to have my cake and eat it too—though there have been times that I simply wished for a piece of pie or a dish of ice cream.

In this paper I want to recount my own experience of how I have attempted to integrate teaching, research, and writing. I want then to sug-

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gest some general principles and to describe significant controversial issues that may serve to initiate a discussion among this group.

I have a book in the process of being published by the University of Chicago Press. It is entitled *Mother Earth: An American Story*. The research process for this book spans most of my academic career and has been integrated with my teaching on many occasions. Through the first years of my teaching introductory courses on Native American religions, I had many occasions when students came to me to testify to their genuine and abiding interest in Native Americans. As they put it, Native Americans hold a belief in "our Mother Earth. " I found myself nodding to them in agreement yet wondering why I was doing so. In my knowledge of tribal traditions of North America, I could not recall any tribe holding such a belief. On occasion I have been asked to lecture on the Indian belief in Mother Earth for classes on women in history, culture, and religion. In my classes on Native American religions I found that I could not adequately describe the roles of women in Native American cultures and religions.

To begin to resolve my ignorance about Native American women and to begin to pursue research on this ubiquitous but undocumentable figure Mother Earth, I finally offered a senior-level course on Native American women and religions. To prepare for the course I collected and read all I could find about Native American goddesses, female figures in story traditions, and women's roles in ritual and ceremony. This course formally initiated my long-term research on Mother Earth. At at later stage in the research process, I presented an introductory course on Native American religions focused upon the roles of women and children. Though that was a lower-division course, the demands for presenting the materials gave me the opportunity to pursue concerns that at the time appeared only tangential to my Mother Earth research. Yet, at least a couple of those areas turned out to significantly influence my research.

Finally, I set about to write the book. I began in May at the end of the spring term. To encourage my expeditious writing of the book, I committed myself to a presentation of it as a portion of a summer course entitled "Native American Goddesses" to be offered the second five-week summer session. With that incentive I completed the writing by July 15 and was able to present the manuscript to this senior- and graduate-level class. The manuscript was quickly revised based in part upon student responses and sent off to the press.

Upon reflection I can see that I have often followed a similar pattern of integrating research, writing, and teaching, and I am currently using it for several projects. I am interested in developing perspectives from which to interpret religious action. To begin to establish this as a major concern in my research, I recently put together several of my formerly published articles that variously illustrated this concern. I added a number of new unpublished pieces from the continuing development in my research of this area. This collection, entitled *Native American Religious Action: A Performance Approach to Religion*, is currently in press. The research and writing for this collection has for years impacted and has itself been influenced by my teaching. I have used the theoretical perspectives developed in this research as the basis for teaching "Religious Dimensions in Human Experience, " a 100-level course. I used the collection as one of many books in a graduate course that surveyed approaches to research on Native American religions. I used the collection as a work in progress to present in our senior majors seminar.

Currently I am interested in masking as a form of religious and cultural action. Last year I offered a senior- and graduate-level course on Native American masking. In teaching the course I had the opportunity to read widely the theoretical and ethnographic materials on masking and to construct my own theory of masking, which I wrote in the form of a public lecture entitled "Dancing the Faces of the Gods. " I began to realize that the materials were so rich that I could orient an introduction to Native American religions around the theme of masking. Indeed, so rich and complex are these materials that I will repeat this approach to the Native American religions intro course this spring. This spring and summer I will attempt to bring to conclusion some of this research by writing a volume on Native American masking.

My interests are currently also on humor, play, laughter, fools, clowns, and tricksters in religions. I am currently teaching a 300-level topics course titled "Religion, Laughter and Play, " and I am teaching a freshman colloquium called "Humor and Humanity. " Again my motivation has been to initiate research in this area and to do basic background reading in conjunction with these courses. Presently I am engaged in constructing a play theory of religion. This spring I will again consider these topics in a senior- and graduate-level course focused on Native American cultures.

It is time to suggest some principles and issues for discussion. First, I think that the primary feature of my approach is the control of curriculum. I think that it is essential to a researching teacher to create courses that can be regularly taught that permit freedom to pursue growing research interests. I have done this by creating topics courses in my general research area. There are also standard topics courses at several levels in the curricula of most departments that can be used in a similar way. Curriculum control must also be exercised at the introductory course level. I feel that it is essential for all faculty to regularly teach undergraduate and especially lower-division introductory courses. However, it is essential that a responsible faculty person be free to present such introductory courses from a perspective shaped by the faculty person's area of research. I know this is a controversial view. Many will argue that such courses must introduce a broad subject area with balance and completeness; that it is highly irregular to present an introduction that is purposefully skewed to the interests and competence of the faculty person teaching it. Yet, I find almost any area of study so complex that to present the subject matter, and the entire array of approaches to the subject, in a balanced and homogeneous manner is to invite detachment and superficiality, to promote boredom and disinterest for both faculty and students. An introduction to a subject does not necessitate the blitz view of the entire subject. It implies a first view, an opening view, one that demands of the student further interest and inquiry. It is necessarily an entrance, a beginning, not necessarily an overview or a summation. It should raise questions, open controversy, stimulate, and challenge. I am not suggesting that a faculty person present his or her specific research as an introduction to a field, but rather that the faculty person view the entire field from the general perspective of his or her research area within the field.

To summarize my thoughts on curriculum control I suggest several things: the establishment of at least one topics course that can be regularly taught; the use of senior- and graduate-level courses to permit background readings, preliminary research, and the pursuit of new areas of interest; and the presentation of lower-division courses in which the whole field is considered from the perspective of ongoing research.

I believe that student questions and concerns may be important in shaping research. I have tried to listen carefully to student questions, especially those that seem most naive or those I find most difficult to answer. It is notable that in our own advanced education the questions we ask become increasingly narrow. We often refer to advanced learning as "training. " I have never liked the word "training" used in this way. By being trained, we are conditioned to ask the appropriate questions of the appropriate data. More importantly we are conditioned *not* to ask many questions at all, often the very kinds of questions we are asked by students, the questions we find ourselves feeling annoyed by when asked. I used to think that academic training was like toilet training: it's not that we don't do it anymore, it is just that we are trained to know where and when to do it. But as I think more about it I find that academic training differs from toilet training in that we are conditioned not to do it anymore at all. And that leads to acute academic constipation. To tease the metaphor a bit further, students and their annoying questions can serve as laxatives if we let them. Listening to them may lead us to make a mess in our field, but isn't that what motivates basic research?

All that I have talked about so far has rested on the assumption that research is more basic than teaching. Through most of my academic career my research and writing have been most important to me. While I have enjoyed teaching, I have enjoyed research and writing even more. I have attempted to develop strategies so that my teaching will be complementary to my research and writing. I have also found that university administrators tend to value research and publication more highly than teaching. Achievement in publication is more public and enduring than achievement in teaching. Also when holding a strong research and publication record, one can get away with nonconventional teaching more easily.

My views are presently undergoing significant changes. I am beginning to see that while I may have developed strategies that permit a continuity between my research and my teaching, it has been largely for the advancement of my own learning. I have felt that if I was learning, so must be my students. I still think this is true and I continue to hold that research is the more fundamental, but I am beginning to see that there are significant discontinuities I have been overlooking.

I have often pondered the fact that most university teachers are never trained how to teach. Given my views on "training" there are definite benefits to this. However, when we begin teaching we utilize the only training we have access to, which usually means we follow the models that have been valuable to us, most likely those of our graduate school mentors. We begin teaching and make mess after mess of undergraduate courses until we eventually, though rarely with great satisfaction, yield to some style or approach we find to be workable, some approach that keeps the student complaints to a minimum, that permits us to cover our backsides, and that discharges our responsibilities as efficiently as possible. We retain the hope that at least some students, the bright ones, will see beyond the obtrusive mechanics to learn and to be inspired by us. We constantly feel that albatross effect of those many students who seem to us to be "not so bright. " We resent that our good students must learn despite the approach we feel forced to use. Most of us at times resent being classroom administrators, a role that scarcely seems to fit the idea of teaching we once held. Against this reality, I have felt fairly successful in manipulating the system enough that I could continue my own learning in conjunction with teaching. I have felt that my students have benefited. I still feel that way, but I am now much more modest as I begin to see that there remain discontinuities of the most important kind between my research and my classroom teaching, discontinuities I am working to overcome.

Perhaps it would be clarifying to recount how, in at least one way, my consciousness has been raised. Last year, thanks to Mary Ann Shea, I read an article by William Perry, Jr. on the intellectual development of college students. This article showed me that my students come to class equipped with a variety of levels of intellectual development and, consequently, that they approach learning in markedly differing ways utilizing differing kinds of academic skills. Upon reflection, this knowledge helps me understand why my modeling undergraduate courses after the style of graduate school mentors is almost bound to fail. This teaching model demands cognitive approaches and accompanying skills at a level that cannot reasonably be expected even of bright undergraduates. The solution to the teaching problem that seems to rationally follow from Perry's findings is basically what most of us have done in undergraduate teaching, and that is to develop teaching methods oriented at the lower-cognitive levels. Though we may now know why we have done this, I do not find the solution at all acceptable. This solution tends to stifle a research-oriented teacher. This solution also serves to wedge the greatest gap between classroom learning approaches and those of research where the highest-cognitive levels and accompanying academic skills must be used. I am very worried about this, and I find that I simply can't teach where I must not challenge the views and capabilities of my students. Still I can see that my approach has often been stifling to students who are at the several lowest levels of intellectual development. This situation has suggested to me that perhaps I must simply face the fact that I am a failure as an undergraduate teacher for some kinds of students at least. And I have often seen confirmation of this failure in the results of my faculty course/questionnaires. My ratings have often sharply declined as the course level goes down. Frustrated for years about this, yet unwilling to accept failure, I have recently spent a great deal of time and energy on the problem. I now think that the problem can be effectively thought of in terms of the continuity of cognitive levels used in research processes and classroom teaching. I also believe that herein lie some possible solutions. Let me summarize.

I find it puzzling that for such a long time I did not appreciate the enormous significance of the discontinuity of learning styles demanded of students compared with those learning approaches used in research. I think that the whole teaching environment, including the grading system and faculty course/questionnaires, fosters this discontinuity. We may see this development beginning at the lowest levels of public school education. In undergraduate teaching, as in teaching from the primary grades through high school, we tend to present information, to lecture, to explain, to assign readings, to expect students to acquire mastery of information, as well as to gain competence in writing and speech. Students are examined and evaluated primarily on this basis. By our very style of teaching and evaluating students, even if we make every effort to demonstrate the fragile and volatile nature of knowledge, we present our subjects as though they are fully known and unchanging; as though they are constituted by facts that are so secure as to be subject to simple examination, often using bubble forms.

We usually see that our task, particularly at the undergraduate level, is to clarify, to systematize, to resolve conflicts, to codify, to present principles, to encompass, to simplify. We are judged by our ability to do these things. We find ourselves uncomfortable or threatened if we can't meet the demands of students to simplify, to clearly systematize, to declare right from wrong, to give answers. We fear to reveal our own misgivings, our own sense of confusion, our own gaps in understanding. We feel that were we to do so, we would suffer in the students' and our colleagues' view of us, in our ability to control students, to be authoritative.

However, if we really believed that the world is as we present it to students, we would have no motivation to do research. To engage research one must have a problem, a dissatisfaction, something unexplained, the perception of a crack or void in a system, a code that doesn't compute. All basic research stems from dissatisfaction, discontinuity, gaps of reason, failed principles, and omissions. As researchers we are driven by feelings of disharmony to learn, to test, to examine, to think, to ponder, to lose sleep. While our objective is the resolution of this disharmony, we know in our hearts that any achieved harmony is but temporary and not in itself our goal. Our objective is to acquire problems and incongruities not so much to resolve them as to motivate the formulation of hypothetic constructs and theories that we might by means of them investigate the world or some tiny aspect of it with the hope that we might see it more fully, more *wonder*fully.

Yet, in our approach to teaching, we deny our students access to what motivates us as researchers. It seems we do all we can to push them as far away as possible from the learning methods we ourselves depend upon for our very lives. As I am trying to think about this now, it seems to me that this disparity in style and method between classroom teaching and research is what, more than anything, inhibits our effectiveness as teachers. Thus it is, I believe, that through introspection the researcher, whose life is devoted to learning, may tap the resources and methods that can lead to the most effective teaching. I believe that if we take ourselves at all seriously as researchers we must greatly revise our approach to undergraduate teaching. This also means that active research is essential not simply to have something to say to students, but because for the most effective teaching there must be a continuity of academic skills and perspectives from research to the classroom.

I am currently in the process of experimenting with classroom methods that can provide students with motivations similar to those that drive the research process, to foster a learning environment where students take the responsibility for learning. There are many possible techniques that might be used. I thought about discussing some of these with you, but I believe this unwise. Let me tell you why.

Upon reading William Perry's article, I was challenged to do some serious thinking about my teaching, to revise it, to attend to new methods, to try new techniques. Many have viewed Perry's work as revealing and some have developed teaching methods and techniques based upon it. One of the methods I have seen is highly systematized with manuals, flowcharts, forms, and diagrams. There are copyrighted essays to administer to students that, for a fee, can be analyzed to produce a statistical profile of the students. The jargon is complicated. When I saw this study I must confess that it repulsed me. When I began to hear the use of the jargon I almost lost control. I'll end my silence now to say that I really don't have much use for canned teaching methods, and I think I can say why in terms of Perry's own categories. The simplification, systematization, jargonization, and flowchartization of Perry's study in the formulation of a teaching method tends to render it appealing to the lower-cognitive levels in Perry's schema rather than to the higher levels. To my taste, the character of the model dampens the provocative aspects of Perry's findings. For me the importance of Perry's study is that it challenged me, forced me to see discontinuities, failures, difficulties that I needed to think about. Perry's essay didn't give me answers, it gave me questions. I don't think anyone can answer these questions for me. I don't even want answers. I want to keep the questions open so that they may continue to vitalize my teaching.

The basic conclusion I have drawn is that teaching is an activity that must be constantly changing to meet the needs currently felt by students and teachers. I think one must be ever attentive to students and to oneself and be prepared to change methods and to develop and revise techniques on an ongoing basis. I am trying to do this now and, while I find it a tremendously demanding task, it is wonderfully energizing. Teaching is a very human activity. Teaching is a very personal activity. I think whatever our subject we always in some sense teach who we are. I think that we must never be more honest with ourselves than when we are teaching. Thus our particular methods and techniques must be our own.

In the selection and development of teaching methods I think it important to avoid the temptation to direct them to the comfort of the lower levels of cognitive development represented in the classroom. What must be developed are ways of transforming into a positive effect what would ordinarily be the negative impact of challenging students with the lower-level skills. The students who offer me the greatest challenge are those who see the world as simply black and white, who hold there to be a simple and certain right and wrong for everything. There is a fairly large percentage of these students at all undergraduate levels. I think it essential that teaching not yield to the way of these students. Not to challenge the very intellectual position of these students is, I believe, irresponsible, for no true inquiry can begin until these cognitive levels are expanded. We are in the business of *higher* learning. The difficulty is to challenge them positively, to challenge them in ways that lead forward rather than to entrenchment or disengagement. One important thing to realize is that until a student begins to experience intellectual growth beyond this cognitive level, all learning is simply information processing. Thus, I would suggest that the task of promoting intellectual growth is a more fundamental responsibility for an undergraduate teacher than teaching one's subject matter. Intellectual growth in one course affects a student's learning capacity in all of the student's courses. The challenge for the teacher is most basically to construct activities that strengthen and expand the students' motivations for learning and inquiry.

These realizations have required revisions in how I teach. I think that my teaching was, and sometimes still is, a kind of exhibitionism, a public showing off of my learning. I am now thinking that teaching should be a more collegial, more personal, more mutually engaging activity; one where teacher and students join in the often fumbling, but always stimulating, learning process. Instead of teaching being a "look at mine" kind of activity, I think it should be an "I'll show you mine, if you show me yours" kind of activity. Students must be seen as fellow learners. The main difference between students and faculty is that the faculty person has had more experience and more practice.

I want to comment about teacher and student evaluation. I am uncomfortable with our present measures for both. I think that a great many, if not all, research achievements are at some point motivated and shaped by failure, often a long series of them. My book *Mother Earth* is the result of my failure to confirm her existence. Student learning also requires some experience of failure, the experience of chaos that motivates the seeking of order. To receive the grade of *A*, students must minimize their chances to experience failure, which is to conjointly limit their potential for intellectual growth. Many students who seek good grades know that they are not to ask questions that complicate, that raise doubts, that demand relevance. Most grade evaluation systems encourage students to be motivated to seek simply right from wrong. The only thing more important to grade-conscious students than whether something is right and wrong is whether or not it will be on an exam. By the grading system students are often encouraged to retain the lower levels of cognitive development and academic skills. Faculty/course questionnaires encourage the establishment of similar motivations among faculty. These evaluation methods amount to a very strong force that severs research motivations and learning processes from the classroom. I'm not advocating a reversal of the system, *A* for *F*, but we must provide the incentive for students to engage in learning activities where there is the risk of failure, for the potential for learning is in direct proportion to these risks taken. Faculty can change the evaluation and grading processes to permit and encourage this. However we may, individually at least, do little to change the way faculty and courses are evaluated. If my reasoning is at all correct, the current system tends to reward those faculty who can produce the greatest discontinuity between the cognitive demands in research and those required of students. Very few faculty are willing to do much experimentation in teaching because of the risk of negative evaluation. We recognize that the risk of failure is essential to advancing research; we must also recognize that it is essential to the development and maintenance of vital teaching. While I strongly support accountability in teaching as in research, I think that the current evaluation system may discourage rather than encourage the development of excellence in teaching.

I've always thought the homely aphorism about both having and eating cake makes little sense, especially when used, or I think misused, as my mother seemed always to use it to suggest that I desired more than I should, more than I deserved or was fair. I can imagine having cake without eating it, but only as punishment or as a reaction to the taste or appearance of the cake. If the aphorism is intended to accumulate stale cake, it seems senseless. But maybe this reveals the point. Perhaps where properly used, the aphorism calls attention to the simple obviousness of a relationship that is commonly seen as unusual or extraordinary. When you think about it, the only sensible thing to do with cake is to eat it. If seen in this way, the aphorism is particularly apt to describe my view of the continuity of research and classroom teaching. We so often see teaching and research as so different as to be distant relations at best, yet when I ponder the discontinuity, it seems as senseless as trying to figure out what to do with cake if you don't eat it.

The Professional Schools; The Influence of a Professional Ethic on Teacher Styles

Emily M. Calhoun

Introduction

In this brief paper, I will address a set of issues that has been a primary concern for me, as a law professor, for six years. It was six years ago, in the course of doing some research for a seminar in law and medicine, that I happened to read a book by Professor Charles Bosk, of the University of Pennsylvania, entitled *Forgive and Remember: Managing Medical Failure*.[1] Professor Bosk undertook to describe "what counts [to the profession, that is] as an error" in the medical subspeciality of surgery.[2] He did so by examining the "background understandings, norms, and values that are invoked [in teaching hospitals] to categorize clinical events as blameworthy error or blameless misfortune."[3] His observations caused me to begin to rethink my role as a teacher in a professional school, a school of law.

I want to share some of my thoughts on the subject of teaching in a professional school, and how that teaching may be influenced by the presence of a professional ethic. As the reader will see, my thoughts derive both from my interpretation of Bosk's work as well as from my own experiences in the classroom. I will employ two terms that may require some explanation. At least it may be helpful if we share an understanding of what I mean when I use those terms.

First, I will make frequent reference to professionals and professions. To some, a professional is simply "a technical expert who applies a body of theoretic knowledge to perform certain functions valued by the society in general."[4] I agree that a professional is a technical expert, but I share Bosk's view that a professional is something more. A professional

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is not only a technical expert who applies a specialized body of knowledge; a professional is also one who applies that knowledge according to a code of conduct. Thus, a profession has behavioral as well as theoretic foundations.

When I refer to professional ethics, I will be denoting the behavioral foundations of the profession. A professional ethic constrains the conduct of members of the profession in their dealings with others. It is more than a written set of rules of conduct. It is a way of being. It determines how a professional thinks of herself, and how she conducts herself in relation to her clients.[5] An ethic gives a professional her "sense of right and wrong."[6]

My thesis is that there is an important relationship between teaching styles in a given professional school and the ethic associated with that profession. Many persons look at styles of teaching in professional schools and, from those styles of teaching, draw inferences about the ethics of particular professions. Bosk, for example, takes this approach in his study of teaching hospitals. Similarly, others have described the stereotypical law school class and then have drawn inferences about the professional ethic, or way of being, that is taught to future lawyers. For example, from the familiar *Paper Chase* depiction of law teaching, some have concluded that students are being taught to function only within a hierarchical context in which power is used to abuse and retain control of, rather than to serve, others.[7]

I wish to look at the relationship of teaching styles and professional ethics from a somewhat different angle. I wish to begin by defining a professional ethic and then to discuss styles of teaching that may or may not reinforce that ethic. I want to consider how one might conduct a class in a professional school if one believes that it is as important to educate aspiring professionals to a particular way of being as it is to teach them about a theoretic base of professional knowledge.

The Teaching Hospital: Bosk's Study

Before I provide specific illustrations of my thesis, it may be useful to return briefly to Professor Bosk's study of teaching hospitals.

As I noted earlier, Bosk was interested in determining what constitutes blameworthy error in the eyes of the medical profession. He undertook his research in a teaching hospital, in a clinical setting, and he limited his observations to teaching-professionals (i.e. practitioners serving as instructors of medical residents and interns) in the field of surgery.

Not surprisingly, Bosk noted that the teaching of surgeons involves not only the transmission of skills and specialized knowledge but also the inculcation of habits of conduct. Student-professionals are introduced to and are expected to act in accordance with a special way of being. Thus, two categories of errors concern teaching-professionals: technical errors and normative errors.

According to Bosk, technical errors occur when a student-professional's skills "fall short of what the task requires."[8] For example, a patient may be bruised as a result of the implementation of a medical procedure; or, an aorta may be nicked when a surgeon opens a patient's abdomen.[9] In these instances, the student-professional fails to apply correctly the body of theoretic knowledge on which professional action rests.

In contrast, normative errors occur when a student-professional has, "in the eyes of others, failed to discharge his role obligations conscientiously."[10] For example, a student-professional may fail to consult an attending physician under circumstances in which consultation is expected and appropriate.[11] In this instance, the student-professional fails to follow the code of conduct on which professional action rests.

Bosk contends that teaching-professionals frequently consider the student-professional's conformation to expected habits of conduct to be more important than the student's technical skills and knowledge.

According to Bosk, normative errors are "bracketed" by teaching-professionals as especially memorable and distasteful, and are a much more conspicuous feature when students are evaluated than are technical errors.[12] A person without the surgeon's technical skills will certainly not be judged fit to be a surgeon. Those skills alone, however, are insufficient to establish fitness. Normative lapses can disqualify even skilled persons. A person who lacks the technical skills to be a surgeon may be encouraged to pursue another branch of medicine. A person who lacks normative skills will be viewed as unfit for the practice of medicine in general.[13]

After drawing these conclusions about normative and technical errors, Bosk asked himself, "Why is it that techniques are subordinated to morals?"[14] To Bosk, this subordination is perplexing given "the literature on professions with its emphasis on increasing specialization and cognitive rationality."[15]

Bosk proposed two explanations. First, there is "the nature of the professional-client relationship" itself.[16] According to Bosk, the professional-client relationship is based on an agreement by the professional "to apply his expertise to the client's problem in a manner that takes care not to abuse and/or exploit the client's helplessness."[17] The professional agrees to do all she can to protect the client's interests, but does not guarantee results. Thus:

> When things go awry, when the professional's efforts to aid his client fail, whatever the reason, the professional's last line of defense . . . is that he did everything possible. . . . [H]e acted in good faith . . .
>
> Moral [or normative] error breaches a professional's contract with his

> client. He has not acted in good faith. He has done less than he should have.[18]

Such conduct undercuts all the presumptions on which the professional-client relationship is based.

Second, Bosk explains that the "norm of autonomy" deeply embedded in medical culture requires normative error to be given precedence over technical error as a serious professional failing.[19] "The profession places much weight on professional self-control, or the individual's control of his professional self" because corporate professional control is relatively weak.[20] Corporate responsibility for future appropriate behavior of professionals is "discharged through the socialization and education" of student-professionals to appropriate norms of individual behavior.[21]

Bosk's comments on the importance of normative error, and the reasons for its importance, do not strike me as especially strange or novel. They assume a special significance, however, when I consider them in conjunction with Bosk's illustrations of how student-professionals are educated to normative behavior through the teaching and learning process itself, through the way in which relationships between students and teachers are established and maintained.

Bosk identified a number of teaching behaviors in a teaching hospital that he associated with the effort to educate student-professionals to a professional way of being, to a professional ethic. The behaviors included the following:

1. Teaching-professionals viewed all student requests for assistance as legitimate.[22] This behavior reinforced the student's responsibility to seek help in situations beyond the student's competence. It was also believed to help the student learn to discriminate between situations which he could and could not handle.
2. Teaching-professionals viewed a student's inability to get along with nurses as a normative failure, in violation of the principle that a professional will not allow personality to intrude on responsibilities associated with the provision of professional care.[23]
3. Teaching-professionals accepted no excuses for a student-professional's failure to meet minimal role requirements. In the teaching-professional's opinion, nothing is ever allowed ascendance over responsibilities to the patient; normative errors, therefore, were interpreted as evidence that a student gave precedence to some concern other than patient care.[24]
4. Teaching-professionals reacted favorably to a student-professional's willingness to admit problems and personal deficiencies, because they viewed that willingness as a necessary trait of a competent colleague. Conversely, a student-professional's failure to notice and report a technical failure was treated as a normative failure.[25]
5. Finally, teaching-professionals reserved public "dressing downs" and

> other humiliating reactions for students guilty of normative, as opposed to technical, errors.[26]

My exposure to Bosk's study and his examples of teaching styles led me to ask and give tentative answers to a number of questions about my approach to teaching law students.

The Professional Ethic and Teaching Styles in a School of Law

In attempting to determine the relevance of Bosk's conclusions to my own teaching, I first asked myself *how concerned* I should be about instilling in my students a sense of the professional ethic that is important to attorneys. Please note that I asked myself how significant my concern should be; I did not ask whether I should have any concern at all. I believe that most teachers in professional schools have at least some concern for this issue.

For many of the reasons articulated by Bosk, I concluded that I should be very concerned about conveying a sense of the profession's ethic to my students. Attorneys, like doctors, enjoy a great deal of autonomy in their conduct; they and their clients are in respective positions of power and dependence vis-a-vis each other; the degree to which the profession itself exerts corporate control of attorney behavior is relatively slight; and, consequently, individual professional self-control is especially important. I do not believe that professional education in law schools can afford to be solely an education of the individual mind, or an intellectual education.[27]

I then began to mull over the ways in which I might effectively convey a sense of the lawyer's professional ethic in my own classes. I was led to a series of questions:

> What, precisely, is the professional ethic that I want to convey? Is the ethic rooted in a special relationship and responsibility of the attorney to society? Is it rooted in a responsibility to individual clients? In a responsibility to both client and society?
>
> How important is the effort to instill a professional ethic compared to other potentially competing goals? For example, if teaching in a manner that conveys a professional ethic consumes more time than does teaching in a manner that merely conveys information, should I sacrifice coverage of a certain amount of substantive materia in a given course in order to address the ethical issues?
>
> Will the answer to either of these two questions differ for first-year, second-year, and third-year classes?
>
> Finally, how should I answer these questions given that I do not teach in a clinical setting? Is it possible through my behavior in a classroom to construct a relationship with students that, in itself, will convey a sense of professional ethics? Or, am I limited to calling the student's attention to ethical issues implicit in cases and problems that

> are studied in class? Must I be satisfied to deal with ethics as simply one more category of theoretic knowledge that is conveyed to students through text and abstract discussion?

My answer to the first question is the one arrived at most easily. The professional ethic important to my teaching is rooted in the attorney's responsibilities both to client and to society. Different teaching styles might be used to influence student behavior regarding each of these responsibilities. To the other questions, I give tentative responses.

a. Teaching: Responsibilities to Client

The professional's responsibility to her client is one reason that conscientiousness, thoroughness, and preparedness are such important professional traits. Bosk's study reminds us that the professional's responsibility to client must take precedence over the professional's own interests. That is why, in a teaching hospital, frequent technical errors may be treated as normative failings by teaching-professionals. Frequent technical failures indicate that a student is not expending the needed effort to learn and does not truly hold the client's interests paramount.

Teaching behavior in law schools is, of course, oriented to ensuring that students understand the importance of being prepared. The standard convention for law professors is to expect students to read the cases to be discussed in class, to "brief" them, and to attempt to understand the issues and arguments presented to the court. Classroom discussion and dialogue reveal the degree of any individual student's preparedness.

Careful thought about the conventional expectations of student preparedness, and about possible responses to unpreparedness, raises some potentially difficult behavioral issues for teachers.

For example, if student preparation is important, teachers must scrupulously differentiate between a student's inability to engage in a profitable discussion because of technical failure (e.g., a first-year student lacks technical verbal skills or confidence in speaking before a group) and a student's inability that is due to a normative failure. As a professor, I must decide how tolerant I should be of a particular error. If a student, discussing a case involving property lost at sea, does not know what a "fathom" is, what should my reaction be? Faced with a similar situation, one law professor is reported to have sent the hapless and ignorant student to the library, on the spot, with instructions to get the answer and return to class within three minutes. Are the public scorn and humiliation associated with this response warranted? Even if the student's failure was normative, i.e., due to a failure of effort in preparing for class, rather than technical, is this teaching behavior appropriate?

Perhaps some individual normative failures should have implications for other students. For example, the student sent to the library to discover the definition for "fathom" was reportedly told that, should he not return with the correct answer in three minutes, the grade of every student in the class would be affected. I am personally acquainted with professors who, when confronted with two unprepared students in any given class, make it a practice to walk out on the entire class. Are these responses justifiable ways of teaching student-professionals that they have some responsibility for, and will reap the benefits or adverse consequences of, the behavior of their professional colleagues?

Another aspect of the professional's responsibility to a client is an understanding that, since it is the client's interests that are to be served by an attorney, the client must be an active participant in decisions that have legal and other consequences. This ethical principle requires that the client understand the attorney's explanations and advice; and that the attorney listen carefully and respond appropriately to what the client says she wants, even if the client's wants are not entirely rational or wise from the attorney's point of view.

How do I, indeed can I, influence my students through my teaching style to remember these obligations? I might, for example, refuse to accept student comments that are couched in language that I can understand (because I am an attorney familiar with technical jargon and legal concepts) if the language would be relatively incomprehensible to a lay person. I might also make use of other students' lack of understanding, and insist that students talk directly to and debate with each other, in class, to accomplish this purpose.

If a student holds a minority—or even a highly unusual—view of a case, its significance, or the interests at stake, I might believe it worthwhile to spend a fair bit of time attempting to get other students to listen to the unusual arguments. Perhaps this is one way of demonstrating that some arguments, although not accepted by courts or ensconced in legal doctrine, can nonetheless be of special importance to a client and must be understood and dealt with, as such.

b. Teaching: Responsibilities to Society

The preceding comments review ways in which my teaching styles might be affected by my desire to instill habits of behavior that ensure that a professional's responsibilities to an individual client will be met. A professional also has responsibilities to society. My teaching style can also say something to students about these responsibilities.

My opinions on this subject should not be presented until I first describe a frequently unrecognized but especially important characteristic of a professional ethic. Throughout his study, Bosk emphasizes that a professional ethic functions to relieve a professional of personal responsibility for certain consequences of the professional's conduct. For example, Bosk notes that, as long as a physician has exerted her best effort and acted in good faith in the best interests of her patient, her professional ethic relieves her of personal responsibility for unfortunate consequences of medical treatment. A professional ethic that functions in this way enhances, significantly, the power inherent in any profession.

An ethic that enhances the power of a profession in this way is legitimate only if it enables members of the profession to draw appropriate lines of demarcation between consequences for which the professional should, and those for which the professional need not, accept personal responsibility. One of the professional's responsibilities to society is to test, continually, the legitimacy of the ethic that relieves her of personal responsibility.

I would like to instill in my students, therefore, the habit and necessity of testing and questioning their personal responsibility for the consequences of their professional conduct.

I have not found entirely satisfactory teaching methods that promote this habit of questioning and testing personal responsibility. I do know that a law professor may have to step back from the case, from logic, from language and text, and even from the exploration of broad social policy manifested through legal principle, in order successfully to address the issue.

For example, there may be a legitimate use for attorney "war stories," for anecdotes drawn from professional experience that enable the professor to talk about the dilemmas associated with personal responsibility confronted in the practice of law; that let students see how an experienced professional has resolved those dilemmas; that reveal the criteria on which the professor has based her judgment; that make the painful ambiguity of the dilemmas apparent; that reveal the second thoughts that a professional may have about her judgment; and that illustrate the way in which the legitimacy of ethical precepts is necessarily dependent on constant questioning and testing.

This particular pedagogical device may require a significant shift away from teaching behaviors used to instill other ethical values, associated with preparedness and diligence. Moreover, it may render both professor and student personally vulnerable in ways that textual analysis does not. To be successful, a professor must know how to manage this vulnerability, an especially difficult task in a law school environment in which both students and professors become accustomed to the sometimes ruthless and always demanding give and take that typically characterizes a classroom debate.[28]

Conclusion

Through my examples, I have only hinted at the number and range of questions that a professor must begin to ask about his or her teaching styles if that professor believes that those styles may, in and of themselves, help convey a professional way of being and a sense of professional ethics to students.

It is my hope that my comments will have meaning even for those who do not teach in what are conventionally designated as professional schools. For example, in a very real sense the graduate school is a professional school. We professors draw colleagues from the ranks of graduate students, to join us as members of a very important profession. Teachers in higher education, like doctors and attorneys, enjoy a great deal of autonomy; their responsibility tends to be conceived of as individual rather than corporate; they are in a position of power relative to their students. A professional ethic is as important to teachers as to doctors or lawyers. Graduate school faculty may be interested in exploring these issues, because graduate school faculty work with individuals who are destined to become teachers as well as researchers.

I look forward to continued discussions of this topic with faculty colleagues.

Footnotes

1. C. Bosk, *Forgive and Remember: Managing Medical Failure* (The University of Chicago Press, 1981).
2. *Ibid.*, p. 24.
3. *Ibid.*
4. *Ibid.*, p. 176.
5. See, e.g., Elkins, Essay Review: The Reconstruction of Legal Ethics as Ethics, 36 *J. Legal Ed.* pp. 274, 277 (1986).
6. Bosk, *supra* note 1, p. 4.
7. D. Kairys, ed., *The Politics of Law* (New York, 1983).
8. Bosk, *supra* note 1, p. 37.
9. *Ibid.*, pp. 37-38.
10. *Ibid.*, p. 51.
11. *Ibid.*, pp. 53-54.
12. *Ibid.*, p. 177.
13. *Ibid.*, pp. 154-64.
14. *Ibid.*, p. 169.
15. *Ibid.*
16. *Ibid.*
17. *Ibid.*
18. *Ibid.*, pp. 170-71.
19. *Ibid.*, p. 183.
20. *Ibid.*, p. 182.
21. *Ibid.*, p. 185.

22. *Ibid*. p. 43.
23. *Ibid*. p. 55.
24. *Ibid*., pp. 57, 97-100.
25. *Ibid*., pp. 38-41, 60.
26. *Ibid*., pp. 176-177.

27. Compare, White, Doctrine in a Vacuum: Reflections on What a Law School Ought (and Ought Not) To Be, 36 *J. Legal Ed*. pp. 155, 160-161 (1986).

28. Bosk suggests that anecdotes are used in teaching hospitals to accomplish somewhat different purposes. See, e.g., Bosk, supra note 1, pp. 103-110.

From a Student's Point of View

R L Widmann

Introduction

I am happy to be able to write, for the record, a little about my teaching of dramatic literature, in which I frequently use film or video for illustration.[1] This essay touches on some of the reasons why I use film and video in my teaching of drama, especially Shakespeare, and offers some suggestions on how such film and video can be effectively used in a classroom. Part of my commentary in this essay will focus on how Viola, a heroine of *Twelfth Night*, decides to save her life in the scene showing her entrance in the play, in I.ii. I shall also discuss the presentation of Hamlet's death in the Olivier and Jacobi versions of *Hamlet*. In the last scene of that highly excitatious play, many fall, dying, to the stage floor, in a preliminary pause on the way to the grave. These two versions provide us with food for thought as they give some fairly interesting ways for Hamlet and his archenemy, Claudius, his uncle-father, to die on stage or on camera. I shall also discuss a contemporary, thoroughly silly play, Tina Howe's *Museum* (1976), which can illustrate a fundamental aspect of why going to the theatre might offer some fun for our lives. As a teacher of drama, I think that seeing it in performance can provide entertainment for us and can also lead us toward insights even as we go about our busy lives.

We who teach literature strive to bring more to our students even as we work on acquiring new views, new readings, new interpretations of literature for ourselves as teachers, as readers, as viewers of the world around us. This is a risky business.[2] Gaining "insight" is a common goal in our learning and teaching process in the university setting. The

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plurality, diversity, and mixture of different people from different backgrounds is one of the great strengths of any university.

1.

One way for each of us to find new insights is through examination of "point of view," one of the phrases in the title of this essay. The points of view of most of us in a university are determined in part by where we sit or stand in the classroom. It is with pleasure that I stand at the front (from my point of view) of a university-level literature class. I have been standing in that spot for 20 years and I enjoy being on the spot. But, as you read, let me ask you to suspend your present point of view as professor, staff person, graduate student, undergraduate student, interested citizen—whatever you see yourself as being. For a short time, try to recapture what it was like to go off to college for the first time. As you reimagine that younger self of yours, I offer a selected narrative about how I got up out of the student's seat and thus to the other side of the classroom.

My own point of view, upon going to a university as a first-year student, was naive, limited, and uneducated in central and fundamental ways. I lived, then, near a small town of about 4,000 people in southern rural Wisconsin, about 25 miles from Madison and the university. My then point of view was cobbled together from a great variety of experiences. Events providing diversion from work and from school when I was 17 included ice cream socials in the summer, attendance at plays at the university in Madison or the theatres in Milwaukee, which brought road shows of theatre and dance troupes from America and Europe. Big excitement was generated in southern Wisconsin, though, by the random scheduling of appearances of a very famous wrestler, Gorgeous George. What surprises me, as I look back at those years, is not what I saw but what I did not see.

I did not see *how* to see. Certainly, I absorbed what I saw and heard while it was being performed. But an equally important issue, how to assimilate it, was not then part of my mental baggage. I recall the excitement that many of us in my high school class felt upon driving into Milwaukee to see Peter Ustinov in *Romanoff and Juliet*. But it was also very important to us to be able to stop at a different, and new, restaurant in that huge city, Milwaukee. The pleasure of eating and gabbing with friends was just as enjoyable then, as having seen, in live performance, Peter Ustinov, surely one of the great character actors of our century.

Many of the students who have turned up in my Shakespeare classes over the past 20 years, I think, start from about the same level of sophistication and insight as I did at 17. It was with trepidation that I went to the University of Wisconsin, in Madison, where, as I wrote on my application form, I wanted "to learn how to think." During my four years there, I believe that I came to new insights. Surrounded as I was by a plethora of cultural, political, social, intellectual events, I was probably most affected by the interest that various professors took in seeing that their students not only learned but also got sent on to graduate schools for further study.[3]

Many courses were important, but one in particular stands out, for the significant and crucial events, though small, that occurred in it and thus changed my point of view. I signed up for a sophomore English literature course with a new English professor, Professor Standish Henning, recently arrived from Harvard. None of the other literature students knew much about him; the rumor mill, though it ground fine and exceedingly small even on a campus of 20,000 students, hadn't much to grind about him. But I took a chance and jumped in.

The experience of the class was a combination of great joy in immersing ourselves in major authors (Shakespeare clearly the preeminent), and terrible agony over the writing of papers combined with sheer terror at facing what obviously were not only impossible exam questions but also ambiguous ones.[4] However, apart from a general sense of great pleasure in the course, there are three specific incidents that stand out in my mind.

The first significant event that I recall from this particular course is that Professor Henning marched us, en masse, over to the Rare Book Room one day during class. There, we met Dr. Felix Pollack, the Rare Book Librarian, who showed us books and *talked* to us about the rare and unusual book bindings in the library's collection. I hadn't thought a great deal about book bindings before that day. I had been focussed almost entirely on grabbing out the contents of the books and making those contents mine. But now I saw a new way to look at books, as objects of production, utilitarian on the inside, luxurious on the outside. Marbled endpapers, delicate calf quarter bound books, good tooling on bindings shook me into a new awareness, a new visual framework. I could see something that I had not really seen before.

Second, Professor Henning came to class one day and told us that he had a record that we were going to listen to. It was Leonard Bernstein's *Candide*. As that phonograph needle approached that record, I vividly recalled the exquisite pain of having to listen to a record of the entirety of Bizet's *Carmen* in my fifth-grade class. There was absolutely no doubt in the minds of us captive students that this application of music was more or less like the goiter pills we got each week. The goiter pills (necessary in landlocked Wisconsin in the 1950s) contained iodine so that we would avoid a hideous disease; the pills were compounded of chocolate taste and horrid crunch. The hearing of Bizet's *Carmen* surely was going to be good for us in a similar way. Perhaps our teacher thought, by implanting good music in our naturally weak minds, we would be insulated from deranging, infectious trashy music.[5] But this experience of listening to *Candide* in a college literature class somehow was very different from that force-feeding of Bizet. I was astonished that a university professor actually thought that we, his students, were somehow smart enough to hear *Candide* and then to figure out for ourselves its importance, its pleasures and joys, and its relevances to our class in literature.

The third thing that Professor Henning did was take our class to lunch at the student center on the last day of class. I wondered why he took us to lunch. Years later, I formulated an answer to that question.

My point of view altered significantly in many ways that were academic and in other ways that were built on the academic experiences in his classroom.[6] Clearly, I came out of that course a different person. Going off to college was an intriguing proposition, a turning point. I turned into a different person while there, as I expect most people going to college or university do.

Keeping in mind, then, that beginning students do not know everything or even very much about Shakespeare, I go into the classroom three times a week, trying different tactics on making Shakespeare accessible to undergraduates. One method is to demystify Shakespeare and the other is to keep a constant check on what the students are apparently learning.

One of my beliefs is that it is in fact easy to read or see Shakespeare, even though his language is Early Modern English and not the language of the present day. In the process of demystifying this cultural icon, I frequently make references to contemporary movies that the students have seen or to television programs that are part of their cultural equipment.[7]

Another process is important for me: monitoring or checking what happened in the classroom discussion each day. After each class, I make notes for myself on what did and did not seem to work in drawing students out to offer their views and interpretations, what areas of study the students need more discussion in, which concepts are not clear and thus do not need much reiteration in future class sessions.[8]

Now I turn to the character, Viola, a young woman at a turning point in her life. In Shakespeare's romantic comedy *Twelfth Night*, a delicious pastiche of verbal games and jokes about identity, we encounter a poignant scene in I.ii. in which a young woman, Viola, is washed up on the magical seashore of Illyria. Viola has just undergone loss during a tempest at sea. Viola now believes her beloved brother, Sebastian (her travelling companion on the unfortunate ship), to be dead, though the Sea Captain tells her that Sebastian bound himself to a mast and had not yet drowned when last seen. In I.ii., Viola is trying to figure out what to do with her life in the immediate future and in general. This scene, one of confusion and uncertainty, follows one in which an eminently marriageable duke, Orsino, has been swanning around, playing at the language of love, moaning about his fixation on a lady, Olivia, who refuses his advances, perversely lamenting the recent death of her brother. We as clever viewers or readers would immediately have been delighted by Orsino, desirable, young, romantic, handsome, unmarried duke, hanging around, waiting to fall truly in love. Enter a nubile young woman, Viola. Enter plot complications.

So, as Shakespeare moves his plot forward in I.ii., we see Viola considering how she will conduct her life; though she is now bereft of family and nearly friendless, she nevertheless is conveniently equipped with a great deal of money and appropriate clothing. A sprightly creature she, Viola decides to disguise herself as the youth "Cesario" and to go off to Orsino's court to seek employment.

An actress performing Viola and a production's director could interpret Viola as jumping readily, quickly, and confidently into her new life. It takes her only 40 lines to let us know that she is worried about how to find herself, how to live out the rest of her life. She says (speaking of Olivia, but also of her own identity):

> O that I serv'd that lady,
> And might not be deliver'd to the world,
> Till I had made mine own occasion mellow,
> What my estate is.
>
> (I.ii.41-44)[9]

The word "estate" is a pun on at least three meanings, including: 1) rank or social class; 2) state in life; and 3) essential identity, as in asking "*Who* am I?" This character, witty as she is, comes well-equipped to cope with new and frightening circumstances.

But in my Shakespeare class, I show the BBC 1979 version of this scene. After watching I.ii., we would begin discussion of it. I would ask for their comments. If no one else points out how Felicity Kendall, playing Viola, shows her lack of confidence, I would say that I see her as frightened of what's coming, that Viola is not *entirely* confident that she is equal to meeting the challenges beyond the seashore. We then might watch I.I. and I.ii. consecutively and I would ask what differences there are between the two scenes.

Commentary on the warm, friendly, indoors atmosphere of I.i. would illustrate how the sounds of wind and waves throughout I.ii. create a setting which is rather cold and uncomforting. Another student might comment on how the use of blues and greys in costuming and set design in I.ii. complement Viola's feeling of isolation and solitariness.

As the students watch this episode, I hope that they will notice how Kendall interprets and presents Viola's preparations for search for selfhood. Kendall uses a tentative, almost querulous tone of voice, indicating sorrow at her brother's death. The first 23 lines of the scene are presented by Kendall with the middle and upper registers of her voice. As Viola gains confidence and self-control, Kendall drops her voice occasionally into lower registers, getting us ready for her disguise as "Cesario."

Other aspects that students might mention when viewing this scene include the use of a long tracking shot to introduce Viola; she appears to be alone and her rigid body is in contrast to the fluidity of the easily moving men playing at love in the previous scene. Next, someone would surely comment on the large number of head shots, studies of facial expression to show Viola's emotions.

It would also be appropriate to talk about why Viola and the Sea Captain clearly are not going to become a romantic pair. First, a decorous distance between Viola and the Sea Captain shows how there is no sexual attraction or tension between them. Second, his highly respectful tone of voice in speaking to her underscores the class differences between them and points out the servant-lady motif that is a major feature of the entire drama.

As Viola sets off into her search for identity, we the viewers or readers surely can be sympathetic to her. She faces unknown dangers and pleasures. Is she sufficiently equipped to survive? Shakespeare's answer is a resounding yes. Orsino falls in love with her. Sebastian, her brother, appears just in time to marry Olivia, who has fallen in love with "Cesario, " and, at the end of the drama, a festive ritual of multiple weddings suggests a happy future for many of the characters.

In thinking about how to teach Viola, then, I usually recall my own undergraduate self, going off on a long intellectual and educational journey. I enrolled in a variety of liberal arts courses. My resolve grew to study more literature. I did. I learned a great deal as an undergraduate student about reading drama on the page from one of the greatest Shakespeare professors of her generation, Professor Madeleine Doran.[10] Miss Doran taught us not only how to read for understanding of character but she required hands-on work with the *Oxford English Dictionary* in order to look up meanings of words in 1600, meanings that Shakespeare would have known and used and, in some cases, invented. Already a dictionary freak before her classes, I was hooked for life because of Miss Doran's demands for fuller understanding of the history of words, of the ways in which they change.

Outside of the classroom, I was frequently in the theatre, *watching* more plays than I should have been at the university, at Madison, which seemed to be constantly mounting productions of classical and contemporary plays. A production of Garcia Lorca's play, *The House of Bernarda Alba*, gave me nightmares for years and made it impossible for me to reread or teach that play. The vividness of that claustrophobic society in which a mother destroys her daughters for the sake of family honor was frightening to me. But about 25 years later, I ventured out to see a feminist production of it in London, featuring the incomparable Glenda Jackson as Bernarda Alba. Plays written since the 1950s were frequently in production at Madison, so I absorbed the "angry young men" of British theatre both on the page and stage.

Next, immediately to graduate school. In 1964, in honor of the four-hundredth anniversary of the birth of William Shakespeare, the English department at the University of Illinois put on a series of free Shakespeare films every Wednesday night. My eyes, accustomed to the corn fields of southern Illinois and the rows of books in the university library, got entirely refocused as a consequence of seeing Shakespeare on film.[11]

Then came my first full-time teaching position at the University of Pennsylvania. I accepted an assistant professorship in the English department because I could teach Shakespeare in my first semester of full-time teaching. And I discovered, to my horror that not all students enrolling in the course could actually understand a text on the printed page as something that could and should be performed for a live audience. The naive, untutored point of view of that 17-year-old self of mine had somehow got mislaid, shoved to the back of my memory as I raced through graduate school.

Even as I experienced the thrill and shock of teaching my first Shakespeare class at Penn, I was brought up short by one particularly woeful inability of my students. As we waded into the history plays during the first third of my first teaching semester, I discovered that my students often just did not know how to *talk* in an informed and analytic way about a written, dramatic text. I had to revise my teaching methods radically, quickly.

I immediately began to require that my students review a performance of a Shakespeare play that they had seen within the last six months. Since Philadelphia was within striking distance of New York and Washington, DC, and since there were lots of professional theatrical performances in town and on the various college campuses in the area, my students there had plenty of opportunities in the late 1960s and early 1970s to see live theatre.

Interestingly enough, it soon became apparent to me that about 20 percent of each group of Shakespeare students would have seen productions by the Royal Shakespeare Company in England in the previous summer or previous year. Many of these University of Pennsylvania students were accustomed to defining themselves as intellectuals on the basis of numbers of plays seen, museums viewed, art galleries trodden, poetry readings heard, and concerts attended.

Their points of view were sophisticated, in two senses: seeing and sound. They could *see* theatre. They could then engage their *mouths* and talk, often a great deal, in class about the meanings of what they saw. But their fluency of expression often merely masked a lack of thoughtful, considered analysis and judgment. They were used to giving clever responses and needed to take more time for reflection about the content of their statements.

And what didn't they know? They, like many students, had difficulty reading a written text and evaluating, by themselves, the individual characters that Shakespeare created for us. Most of them were naive readers, readily believing what any character *said* she or he was doing or thinking. In order to show how we simply cannot believe, uncritically, I frequently discussed Brutus in *Julius Caesar who maintains to himself and others in III.ii. that he has helped to murder the emperor for the common good.*[12] Shakespeare prepares us for this self-deception with a speech by Brutus early in the play. Brutus asks Casius what that manipulating, clever, conniving jerk wants to tell him:

> What is it that you would impart to me?
> If it be aught toward the general good,
> Set honour in one eye and death i'th'other,
> (I.ii.83-85)

With this short passage, Shakespeare prepares us rhetorically for the ineffective oration, in which Brutus stupidly expects to justify the murder of Caesar to the Romans. As Brutus concludes his prose speech, Antony enters with Caesar's bloody body. And fool that he is, Brutus goes on talking, first to say that Antony had no part of the murder, then to say:

> With this I depart, that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.
> (III.ii.45-48)

It takes only a moment's reflection to note that in this sentence of 33 words, a form of the first person pronoun, "I," "me," or "my" appears seven times. Seven pronouns, in a sentence that contains only six verbs and five nouns. If the students really *hear* and *see* the *form*, the sentence structure of what Brutus is saying here, they will quickly grasp his egotism, an egotism disguised to himself. They will see that the interest of Brutus here is not for the common good, in fact, but for making sure that he walks aways from this murder with clean, not bloodied, hands.

When I would comment, in the 1960s, on my point of view about the inappropriateness of Brutus deciding to murder for the common good, I used to get a lot of argument from students, who firmly believed that governmental leaders did not and could not deceive the people they governed. I of course drew parallels between attitudes expressed in Shakespeare's plays and the Vietnam War. My unpopular points of view about the political and social issues raised in Shakespeare's plays were clear to students. Eventually, they began to articulate opposition to the Vietnam war as it continued, as many of them came closer to being drafted or to knowing someone who was drafted and maimed or killed in Southeast Asia. Ironically, I found it much easier to teach Shakespeare's history plays and some of his tragedies during the brutalities and atrocities of the Vietnam war, since students could actually see, on the evening news, the effects and consequences of that war and thus read back in time to the physical realities that Shakespeare depicts in his plays about war.

2.

Now I move from "point of view" to a consideration of the next word in my title, "student's." A student possesses one very important thing when she or he comes to the university. That essential possession is a questioning mind, an active brain. Our jobs as professors entail keeping that brain busy, in motion. I work toward that end by expecting students to do more work than I think they will actually produce. In a typical undergraduate drama course, they read 12 (sometimes 14) plays, write three working papers and three hour-long examinations in a semester,[13] and turn in two or three reviews of dramatic productions. Enhancing understanding of written words and spoken words is one of my goals in any drama course.

Not only do I require undergraudates to *look at* drama in production, but I also require them to gloss words in their texts. They are sent to the *Oxford English Dictionary* to study meanings of Shakespeare's words current around 1600. In understanding *Twelfth Night*, for example, a student might turn to the *OED* to figure out a speech by Feste, a fool character. Feste, musing for a moment, says, "I am not . . . lean enough to be thought a good student" and he goes on to say, "but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar" (IV.ii.6-10). A working paper question in my course might ask the student to find out the meanings in 1600 of "student" and "scholar." Do they have identical, similar, or dissimilar meanings in Shakespeare's time?[14]

In perusing the word "student," note that one set of etymologies derives from a Latin verb which meant "to be eager, zealous, or diligent, to study." The very first definition, with a meaning dating from as early as 1398, is "a person who is engaged in or addicted to study." Shakespeare is a basic set of sources for *OED* entries, so it should come as no surprise that the very passage under scrutiny in *Twelfth Night* serves as illustration of that definition. Entry #2, which defines "student" as "a person who is undergoing a course of study and instruction at a university or other place of higher education or technical training. " A quick reading of definitions 3, 4, and 5 show that they probably do not apply to what Feste is talking about in *Twelfth Night*.

Next, a consultation of the *OED* entry for "scholar." This word has undergone more radical changes in meanings over the centuries, for we find that it made a distinction on the basis of age in reference to *who* was or is a scholar. The 12 different definitions for "scholar" show that it came to mean a person studying in elementary school, but that, as entry 2b says, "In the Elizabethan period, often applied to one who had studied at the university, and who, not having entered any of the learned professions or obtained any fixed employment, sought to gain a living by literary work. " This definition is marked *Obs*. for "obsolete"; no living in being a poet these days. Next, a scrutiny of entry #3a points out this distinction: "a learned or erudite person; esp. one who is learned in the classical (i.e. Greek and Latin) languages and their literature. " This definition must be that intended by Feste when he says "scholar" in line 10.

However, if you are one of the most famous university students in the course of literary history, you have things on your mind beyond worrying too much about the etymology and definitions of words. Hamlet has had to interrupt his university studies at Wittenburg because of family troubles at home in Denmark. Hamlet, thanks to the ghost who comes to him from the fires of purgatory in Act 1, must fret about whether his uncle has murdered his recently deceased father and whether the spirit manifesting itself in Act 1 is really his father's ghost. (One set of Renaissance beliefs in spirits held that ghosts might be a devils, so Hamlet may be confronted here with a devil disguised as his father, come to earth to try to do harm to the living.) This ghost tells Hamlet that his uncle, Claudius, has murdered Hamlet senior, the father, and that this wicked uncle thereby stole Gertrude, his wife, in order to make her the wife of Claudius. Hamlet, a dutiful son, has returned to Denmark for his father's funeral.

Some of Hamlet's university colleagues, Horatio, Rosencrantz, and Guildenstern, also figure in the plot of the play. As with any group of students, they demonstrate a range of abilities and interests. Hamlet and Horatio are highly intellectual. Hamlet is very clever, as he shows in his constant trafficking in words and conjuring word tricks. Caught in the verbal traps of Hamlet are the stupider Rosencrantz and Guildenstern, who prove to be false friends, for they have been brought to Denmark by Claudius and Gertrude and are spying on Hamlet for the king and queen. Horatio, the Stoic philosopher, is a bystander who provides emotional support, in a laconic way, for Hamlet.

There are some very poignant events that occur throughout the play, *Hamlet*, before Hamlet, who is seeking after truth, finds that truth and murders his murderous uncle. The death scene in V.ii. of these great characters is fascinating. Dramatic, emotional, moving, this last scene is a good one to show in a Shakespeare class. As Hamlet dies, his last words are:

> O, I die, Horatio!
> The potent poison quite o'ercrows my spirit.
> I cannot live to hear the news from England,
> But I do prophesy th' election lights
> On Fortinbras. He has my dying voice.
> So tell him, with th' occurrents, more and less
> Which have solicited—the rest is silence.
> (V.ii.357-63) [15]

And so Shakespeare plays an ironic word trick on his own character. Chatterbox Hamlet breathes his last upon the word, "silence. "

But before he goes, he manages, finally to murder the wicked uncle, Claudius, after he witnesses the death of his beloved mother, dying because she has drunk poisoned wine intended for Hamlet. There are several ways that Hamlet can kill. First, he can stab Claudius with the poisoned rapier, used by Laertes to stab Hamlet in revenge for the death of *his* father, Polonius, murdered by Hamlet in error. Second, Hamlet can force liquid from the poisoned cup down the throat of Claudius. Or, third, Hamlet can do both. Two excellent productions of *Hamlet* offer different versions of the death scene and the fencing match that leads into it. The famous 1948 film version stars Sir Laurence Olivier, who also directed this production. In the BBC series, the 1980 *Hamlet* stars Derek Jacobi.

Between the fencing match with Laertes and Hamlet's death, the Olivier Hamlet makes a glorious run up a long staircase in the court, denounces Claudius from far above his head, and then makes a leap down onto his mortal enemy. Olivier saved shooting of the scene in which he plunges down onto Claudius as the last to be filmed, for he feared (with justification) that he might die while jumping. Ironically, when Olivier performed that stunt, he landed so hard on the stand-in for the actor playing Claudius that Olivier broke two teeth in the man's mouth.[16]

Olivier's Hamlet chooses merely to stab Claudius, supine on the floor. But Hamlet, with a gleeful and maniacal look on his face repeatedly stabs the bloated king. First time viewers of this film, unprepared for the viciousness of this murder, usually gasp audibly as Hamlet's sword, once, [*pause*], twice, [*pause*], a third time, finds a home in Claudius's body.

And the stabbing of Claudius is a summary of violent, controlled action in V.ii. Prefatory to the murder of Claudius, we see Hamlet and Laertes in a duel. This fight scene is technically superb; it took 14 days to film what emerges as a seven-minute sequence. Even though I have seen this scene about 20 times, I still find it very engrossing. The atmosphere is any viewing room usually becomes very silent, suffocated, and still, as if viewers were holding their breath, waiting to see if Hamlet or Laertes will be victorious. Neither is, of course.

The Olivier staging of this fight and subsequent murder is carefully orchestrated to show off both Olivier himself and the Oedipal theme, on which he focuses his interpretation. Claudius, as the fencing match starts, drops a (poisoned) orient pearl into a cup of wine in "honor" of Hamlet. In the Olivier version, Hamlet's mother, Gertrude, clearly knows that the wine is poisoned and deliberately drinks it, hoping thereby to save her beloved son. Claudius, pleading with her not to drink, is met with a stony stare, showing him that she chooses her son over her present husband.

Lighting effects keep the center of attention on Hamlet, whose face shows a range of emotion, as one would expect. Such careful focus on Hamlet reinforces the tragedy of one man. At the moment of his death, he sinks dramatically back into the chair that serves as throne. King for five minutes, he commands center stage even in death.

In watching this death scene, it is very difficult to remember that Shakespeare included a character, Fortinbras, who is supposed to stomp in and clear up the mess that the Danish court has left behind. Indeed, Olivier even has Hamlet's friend, Horatio, deliver some of the lines assigned by Shakespeare to Fortinbras.

When the Olivier version of the death scene is shown in conjunction with the BBC version of 1980, starring Derek Jacobi, students can immediately see what importance choices are made when thematic focus and blocking in a scene are changed. Jacobi's Hamlet, reaching out at the moment of her death, takes the dying Gertrude gently from the arms of a regretful Claudius. This Gertrude has not known the drink is poisoned until after she has consumed some. (Indeed, she even offers, in a small gesture, that cup to the winded Hamlet, who has brushed it aside temporarily). As his beloved mother dies, Hamlet embraces her tenderly. Her last words to Hamlet are, "The drink, poisoned," thus letting him know of the treachery of Claudius.

Jacobi's Hamlet goes right out of control at this moment. Though tired by a fencing match with Laertes in which both have shown themselves to be less than outstanding swordsmen, Hamlet is suddenly energized. He advances upon Claudius, a poisoned rapier in hand, and stabs Claudius through the middle of his body. Next, as Claudius tumbles down, backwards, onto a table, Hamlet picks up the poisoned cup and forces that liquid down his throat. What a death scene! When I watch this scene, I always feel that Hamlet and Jacobi have both got out of control. Killing Claudius one way is usually enough to satisfy my desire for revenge on the murderous king. I am made uncomfortable by what I see as excess here. However, interestingly, most students prefer this killing of Claudius to the Olivier version, saying that the untidiness in the Jacobi version lends a greater sense of reality and verisimilitude.

Jacobi's Hamlet dies literally in the arms of Horatio. This final moment of friendship usually brings tears to the eyes of the viewers.

As a student myself, I choose to spend a lot of my life looking at productions of drama. At times, I get weary of *seeing* dramas enacted. In preparation for the talk on which this essay is based, I watched three versions of *Hamlet*, one production of *Coriolanus*, and 30 minutes of the beginning of the Olivier *King Lear* within an 11-day period. Seeing so much intense tragedy triggered depression in me. My antidote: watching the video version of *Eubie* (1979), a finger-snapping, ear-flapping tap-dance musical, which pays homage to the late twentieth-century composer and piano-player, Eubie Blake. The stars of the production are Maurice Hines and Gregory Hines, who have been part of revitalizing and popularizing tap-dance in recent years in America. Their expertise makes me wish I had kept up my tap-dancing lessons. But I decided instead to teach literature.

Students have to choose. Choose which courses to take. The pursuit of truth is difficult, costly, expensive in various ways. As a continuing student of theatre, I choose to travel, seeing productions of live theatre in as many venues as possible. Within recent years, I have been at an excellent production of Shakespeare's *The Merchant of Venice* in Cantonese in Hong Kong in January of 1984.[17] I have witnessed a socialist realist Marxist interpretation of *A Midsummer Night's Dream* directed by Michael Hamburg in East Berlin in April 1986. I have seen a production of *Sizwe Bansi is Dead*, by Athol Fugard, the actor and revolutionary dramatist from South Africa, in the Virgin Islands in March of 1982 and again on the University of Colorado campus in June of 1987. In Stratford-upon-Avon, England, in August of 1986, I saw a bright red Alfa Romeo wheeled onstage in *Romeo and Juliet*; this vehicle also transported the dead Tybalt offstage, sprawling over the hood. (This production also featured a swimming pool onstage during the party scene in Act 1; and the drunken Mercutio jumps into it). And in that same Stratford season, I saw the infrequently produced *Two Noble Kinsmen,* costumed Kabuki style. And I also saw the little performed play, *The Rover* (1977) by Aphra Behn, the first English woman of letters to earn her living by her pen. I went to Stratford partially in order to see *The Rover*, having seen a nearly totally unbearable production of it a few years earlier in the Folger Theatre in Washington, DC. My eyes needed refocusing on a sensible, lively production.

Seeing and reseeing plays is part of my professional experience. I then build up a store of living theatre to recount to my students who have not seen these same productions. Clearly, I have to *choose* in instructing a drama or a Shakespeare courses *which* production details might illuminate the understanding of the people sitting in the classroom with me two or three times a week.

That students have seen very little live theatre is obvious. At the beginning of each semester, on the first day of class, I hand out a small form, asking for a variety of information from each class member. They are asked to report poets read recently, plays seen recently, novels read recently, and magazines and newspapers read regularly. The following data from my spring 1987 Shakespeare classes are typical and illustrative. English 190 is an introductory, one-semester survey of Shakespeare's major works. In spring 1987, there were 60 registrants.

English 190: introduction to major works, announced focus on gender issues. Sixty students reported seeing a total of 68 plays, an average of 1.13 plays each. (One student reported seeing 11 plays.)[18] Thus the other 59 students saw 57 productions.

Twenty productions were seen at CU.

Eight saw *Shakespeare's Women*, December 1986.

Four saw *King Lear*, summer 1986, Colorado Shakespeare Festival.

One saw *Museum*, October 1986.

These same 60 students reported reading 128 novels, average of just over 2 novels each.

English 510, a new graduate course in gender issues in Shakespeare, enrolled 14 students from Theatre and from English.

Fourteen students saw 49 plays, an average of 3.5.

One saw 14 plays, a second student saw 6 plays.

The remaining 12 students saw an average of 2.4 plays each.

These same 14 graduate students reported reading 41 novels recently, an average of 3.4 each.

These data show how little drama these students have seen. However, I find that they demonstrate critical analysis and evaluation in the reviews of productions that they are required to turn in. Here are some remarks made by beginning students in the spring 1987 introductory course. These (one-page) reviews are supposed to focus on one aspect of the production. I suggest commentary on interpretation, acting quality, cutting, blocking, lighting, costuming, or on whatever impresses the student reviewer. I have chosen the following comments because each student reported seeing either one play or no plays recently.[19]

The first comment, from Anne Travers, is a very charming account of seeing the Zeffirelli film of *Romeo and Juliet* for a second time in

January 1986. (She reports seeing it at age 10, when her mother took a group of Anne's birthday celebrants to see it). Anne's review, focused on the gorgeous costuming, concludes this way, "I would recommend this movie to anybody, but I believe that children should see this movie just like I did, because children notice things that adults don't. I plan to watch this movie again and again. " An obvious question to ask is: Why do adults lose the child's capacity to see? I think that we teachers are all answerable to that question.

During the spring 1987 semester, students registered in English 190 were able to see both the Olivier *Hamlet* (1948) and the Jacobi *Hamlet* 1980) within a ten-day period. Here are some of their reactions.

John Ryan, a senior engineering student and science-fiction writer, points out how the actor, Derek Jacobi, playing Hamlet, addresses his beloved Ophelia, "Nymph, in thy orisons, be all my sins remembered" (III.i.89-90), and notes that Jacobi speaks *directly* to Ophelia. He writes, "This is a major flaw in that the secret tenderness Hamlet feels for Ophelia is lost. He also looks directly at her a few lines into the next scene when he says, 'I loved you not, ' rather than expressing uncertainty and pain by looking away. . ." John's attention to movement of the actor allows him to find in one small detail a key for a whole set of choices about characterization within a production.

Matthew Martinez, now in prephysical therapy, commenting on the Olivier *Hamlet*, points out that Hamlet's first line, "A little more than kin and less than kind, " (I.ii.65) has been cut. Matthew says, "instead, Olivier just sits solemnly and ignores the king. By leaving this line out, Olivier has changed Hamlet's first words of the play from being directed at Claudius to being directed at his mother, Gertrude. This change is appropriate because of the incest theme that runs throughout the production. " These remarks show not only his attention to text but also demonstrate a critical intelligence that comprehends the significance that Olivier places in an Oedipal interpretation of this tragedy.

Anne Wilkinson, in analyzing the Olivier version, writes about the presentation of the wicked, adulterous king, Claudius. "The actor portraying Claudius is handsome, and the subsequent description by Hamlet of Claudius resembling a 'mildewed ear' can be attributed to Hamlet's great hate of Claudius, rather than to any true observation. The size of the actor playing Claudius is heightened by his costuming. I believe that this is done to show the overwhelming power of Claudius, and thereby to explain why the members of the court are so unwilling to confront Claudius with an accusation of murder. Claudius is shown as a physically intimidating man, and Hamlet must have great strength of his own to be able to oppose such power. " Here, costume and character are one, as this first-year student, an astute English major, notes.

Kim Ambrosius, a student in the College of Business, also reviews a screening of the Olivier *Hamlet*. Kim writes, "the Laurence Olivier production of *Hamlet* that I saw was my first and only. Even though I have nothing to compare it to, in my mind it was a very well-done film. I see it as being one of those films that, each time I see from now on, I will continue to see things that I didn't see before."

These students *need* to see live theatre, need to see film or video productions of drama. They learn as they watch, just as they learn by looking at the words printed on the pages of their drama texts. How can a professor then help them see, especially in the classroom? I offer some prescriptions that have been valuable and useful in my teaching.

First, the instructor must invest a great deal of her time looking at the various films and videos available. Immersion in the "text" of the play in performance helps concentrate the mind wonderfully, for only then can one select the right little bit of video for showing in the classroom.

Second, I find it best to show short scenes and show only about one in a class period.[20] One of the most successful short bits was showing the Trial scene IV.i. in the BBC *The Merchant of Venice* in an introductory class in Shakespeare. After showing Portia's dramatic entrance, "*dressed like a doctor of laws*" (IV.i.163SD) I asked the students,[21] who of course already knew that she was a woman dressed up like a male law clerk, what it was about this scene that allowed us and the onstage audience to believe that this character, whom we *knew* to be female, was "male." Of course, part of the success of this discussion is a consequence of my being able to stop the video when Portia is in a particular bodily posture and examine her in a freeze frame. We may then immediately resee the scene after we have discussed gender signals for a few minutes. Thus we can "test" our preliminary observations and comments, asking ourselves whether what we "saw" during the first time we saw her striding into the courtroom is still to be "seen" in light of closer attention to and analysis of gender issues.

I noted with pleasure that several women students who normally did not speak often in class were able to make very astute observations when they were talking about something on a video screen rather than when they were expected to talk to me or to other class members. Further, some vocal men students, who normally were quite comfortable in speaking a lot, were silent during a discussion of "male characteristics" in Portia, dressed as Balthazar, in this scene.

Third, I find it pleasurable and instructive to show scenes of great visual beauty. The richness of costuming, of sets, of movement in Shakespeare will nicely fill the eye of any viewer, beginner or frequent observer. The experience, for the visually deprived undergraduate, of scenes of visual beauty is quite important. Content and form can be divided here briefly for purposes of analysis and classroom discussion.

Fourth, it is quite helpful to show different versions of the same scene during the same class period. Students then typically decide that they like one better than the other and good discussion is usually generated by determining what makes one production better, more appealing, more effective than another.

Fifth, I often show scenes of very great dramatic action but keep these scenes short. Recently, it proved to be very effective, for example, at the end of an intense discussion of *King Henry the Fourth, Part One* to show the hand-to-hand combat of Hal, son of the king, and his enemy, Hotspur, in Act 5. This play focuses on themes of male bonding, of the nature of the father-son relationship, and of knowing one's child.

In the concluding battle scenes, we see Hal saving his father's life, then the old reprobate, Falstaff, avoiding endangering himself as dramatic frames for the confrontation between Hal and Hotspur.[22] As Hal stabs Hotspur, the unpoetical, poetry-loathing Hotspur speaks in impeccable iambic pentameter verse:[23]

> O Harry, thou hast robb'd me of my youth!
> I better brook the loss of brittle life
> Than those proud titles thou hast won of me;
> They wound my thoughts worse than thy sword my flesh:
> But thoughts, the slaves of life, and life, time's fool,
> And time, that takes survey of all the world,
> Must have a stop. O, I could prophesy,
> But that the earthy and cold hand of death
> Lies on my tongue; no, Percy, thou art dust,
> And food for— [*Dies*]
> (V.iv.76-85)

The response by the victorious Hal shows his magnanimity in praising his valiant and extroverted enemy:

> For worms, brave Percy. Fare thee well, great heart!
> Ill-weave'd ambition, how much art thou shrunk!
> When that this body did contain a spirit,
> A kingdom for it was too small a bound;
> But now two paces of the vilest earth
> Is room enough . . .
> (V.iv.86-91)

and he goes on to cover the face of his defeated, dead enemy with a garment of his own. This very touching, moving death scene is made quite gruesome in the BBC version by the addition of a great deal of stage blood pouring from Hotspur's mouth as he says, "food for—" at the moment of death. In the spring of 1987, several students turned quite green at the sign of so much blood. At that point, I made a joke in order to change the atmosphere in the classroom so that students would not vomit or cry too loudly. We then were able to carry on an analytic discussion about the concept of a male bond which requires that the men kill each other.

A sixth and final recommendation is one which matters a great deal to me. I usually show scenes of women characters in positions of dignity, respect, achievement, and empowerment. In all of the courses that I teach, I am especially concerned to see that the women students speak. While most students may think of themselves invisible upon entering and leaving the classroom, men students occasionally do have more confidence and thus seek more opportunities to speak in the classroom. It is necessary to persuade the female students to make observations out loud in discussion.[24] That they often are not eager to do so makes my task in directing the discussion more difficult.[25] Discussion of women characters often does facilitate getting commentary and discussion from female class members.

3.

One of the pleasures of working in a university is that we have various resources upon which to draw. I turn to the Department of Theatre from time to time for assistance. In 1985-86, as I was planning the syllabus for a new course in women dramatists in 1986-87, I sent my tentative list of plays to be studied to the faculty of our theatre department for their use in planning their 1986-87 season. They found it possible to stage Tina Howe's *Museum* in October of 1986, directed by Paul Edwards. This delightfully twerpy play makes fun of insincere people who are museum goers. I had seen a production of *Museum* about 10 years earlier at the Kennedy Center in Washington, DC. I was delighted to have an opportunity to review this play. What did I learn upon second seeing. Absolutely nothing. It was a silly play in 1976. It was still a silly play in 1986.

By examination of one brief portion of a scene, we can see how an author elicits laughs from her audience. In this episode, the art critic character, Chloe Trapp, is talking about a set of paintings to a ditzy museum goer, Ada Bilditsky, who understands very little of Chloe's jargon. Chloe says things such as, "The difference between historic Dada and the current fundamentalist version lies in the treatment of the spectator" and the museum goers around her stand open-mouthed, listening to an expert.[26] She has a funny speech, which goes:

> The monotonous shapes and bleak surfaces presented to you as objects wrapped in their own being compel you to embrace a professional sensitivity to contrasts of tone, light, and dimension. The more a work is purged of inessentials, the closer the scrutiny required to see it. . . and the more precious the sensibility required to respond to it. . . . (41)

One point in Chloe's speech—to display her erudition and not to convey that learning to others—is in fact understood by Ada Bilditsky, who responds, "Oh, you were just. . .wonderful! Really. . .wonderful" (41).

In choosing this scene for viewing in a classroom, my primary criterion was that the actress playing Chloe gave an excellent performance. She understood her part well, played it with verve and panache, and gave enjoyment to spectators. I tend not to choose scenes for viewing in which the performance seems unconvincing or unpersuasive to me.

In discussing this scene from *Museum* in a classroom, I would ask some of these questions. What did you see here of interest? (This question would be asked of several students). Why does the author put so much jargon into Chloe's mouth and how does the depiction we have seen demonstrate that Chloe is a silly fool? How does what we see on the stage or screen *show* that "experts" have expertise in one area, not in all. How does the performing of this scene show that the play could be understood as anti-intellectual, thus having a bias that "emotion" or "feeling" is somehow more true or valuable than intellectual analysis? And, finally, how exactly do the author, director, and actress work to show us that we are supposed to laugh at Chloe? Are we invited to be superior to her? Are we to laugh at her because of her gender or for other reasons?

I would hope that viewers of this production on video might remark on how the actress portraying Chloe employs an upglide at the ends of sentences to show that Chloe is an intellectual lightweight, a high-pitched, questioning (read "feminine") voice being "heard" as less authoritative than a lower-pitched one which concludes sentences with a definitive drop of the voice. Chloe is dressed for success, with intellectual horn-rim glasses and an official (and officious) clipboard in her hand. She uses her smile not to make a friendly connection with her listeners but to show that she is self-satisfied in her clear intellectual superiority. The actress also deliberately increases the pace of delivery of her speeches in order to show that only stupid people would be unable to comprehend and apprehend her meaning, even though it is presented at such a fast pace that it is nearly incomprehensible.

After hearing a variety of student commentary on this scene, I would then add my own point of view unless another class member had brought up a similar reaction. I do not think that this author respects her characters. In explaining why, I would comment on how I see Howe denigrating her female and male characters, how she makes fun of non-New Yorkers who are not culturally sophisticated, how she mocks three college-age women who chatter banally, and so on. I would then ask the other class members what, in this scene, they see as political and cultural assumptions that need scrutiny and articulation.

4.

The concluding portion of this essay has two endings and a question. The first ending takes the last two words of my title, "From a" as an entity. We all start *from a* particular place when we enter the university as students. When we leave the university, still students, sometimes scholars, we take away not only what we read in all those books, heard in all those lectures, but also what we *saw*.

My second conclusion treats the words "from" and "a" separately. The word "a" seems so small, so insignificant.[27] As if it is just there, in my title, to push apart the words "from" and "student's." Thanks to professors of mine who cared deeply about what and how their students learned, I changed from one of those lower-case "a" entities into a student. In my teaching, by making students formulate pointed and specific comment on what *they* see, by helping them learn some critical principles on which to judge and enjoy what they *see*, I hope that they too emerge from my courses as better eyes.

The first word "from" in my title is the last word I shall consider here. There are lots of ways to think about this word "from." We might turn to the *Oxford English Dictionary*, where we see that the primary sense of this word *from* is "forward" and that the meaning of "onward" developed from the meaning "forward." The first meaning, entry 1A, in the *OED* for the word *from* is as follows: "denoting departure or moving away. " An appropriate definition for a highly mobile society like ours, even for those of us who are members of a university community. The students come to CU for four or five years. They they go *from* the university. They have come *from* somewhere. As we consider this mobility for just a moment, review the *OED* entry 2B for "from": we see "indicating a starting point in a series or statement of limits." A *series* of limits. A *statement* of limits. We all leave behind a 17-year-old self if we enter a university as a scholar. We who remain in a university as the instructors, staff, faculty, as teachers, mentors, guides also need to keep in mind that we ourselves face a series of limits. And as we all move *from* one limit to the next, we undertake more than a geographical movement. As our own minds remain in motion, we are able, I hope, to generate in students, a sense of *fromness*, a sense that departure is not only necessary but desirable.

Viola, the feisty heroine of *Twelfth Night*, was thrust into a new life against her will, by agency of a tempest and shipwreck. Most of us need no such compelling external events to shake us loose, as we move forward. We chose to become part of a university; we choose to leave it or to remain in it. The university isn't the important place. The more important place is the mind of the student. *From* which issues new insights, new truths, new points of view.

And now I reach my third and final conclusion. I return to the questions that I asked earlier in this essay. Why did Professor Henning take us to lunch at the end of the semester? Here is my answer. He liked us.

Footnotes

1. I wish to thank Dr. Mary Ann Shea, of the University Learning Center, University of Colorado at Boulder, who invited me to give a talk in the professional teaching lecture series; that commentary formed the basis of this chapter. I am also grateful to Louis Burkhardt, English Department, University of Colorado at Boulder, for his technical assistance during the delivery of the lecture and for his astute comments on it, which helped during the revision of the talk. Please note that this essay, as this footnote, will proceed from the first person pronoun singular to a plural. As classroom experiences tend to do, I proceed from an "I" to an "us."
2. The playwright and English professor, Mark Medoff, recently wrote on a lesson that he had learned from his colleague, John Hadsell, "The teaching gift John gives me is as great as the putting on of my first play: A teacher has to be totally unafraid of what he might find out in the course of teaching something he thinks he already fully comprehends, " "In Praise of Teachers, " *The New York Times Magazine* 9 November 1986: p. 108.
3. I owe debts of gratitude and thanks to the exemplary teaching and learning of a number of people. First, at the University of Wisconsin at Madison, to the late Professor Richard Adamany (whose enthusiasm was unequalled), and to Professors Madeleine Doran, Robert Kimbrough, and William D. Schaefer; the late Professor Robert Presson was a model of learning for all of us fortunate to have been in his Chaucer classes. Professors at the University of Illinois, Urbana, where I did graduate work in English literature and philology, helped me on my way toward becoming a professor of literature; these people include Arthur E. Barker, G. Blakemore Evans, Allan Holaday, Camille W. Slights, and especially Robert L. Schneider, whose conversation in the departmental coffee room provided intellectual stimulation and elegant teaching.
4. I find it refreshing to read on teaching evaluations for my courses that students still occasionally complain that discussion questions or exam questions are ambiguous. Precisely. One of my goals in teaching, learned from my teachers, is to instill a sense of ambiguity in the students. As frequently as I express my belief that there are not "right" and "wrong" answers in interpreting literature, some students still retain a deeply ingrained belief that the teacher has the right answers and that the wily or clever student can pry those answers out of the professor. One of my teaching strategies is to speak of "my Hamlet" or "my Ophelia, " in order to underline the point that my comments and interpretations are based on my experience and knowledge at this point in my life. And it has also become useful to make explicit reference in class discussion to interpretations of lines, characters, scenes, critical views that I no longer ascribe to.
5. One consequence of that early aversion therapy to trashy music is that I am a great fan of MTV and music videos, studying them in a casual way for the forms of dramatic structures that do appear in them. For example, in teaching the literary term, *ubi sunt*, a lament for happy times lost, I refer to Don Henley's video, "The Boys of Summer, " for illustration. Or I use illustrations from videos by the Pointer Sisters and the Eurhythmics to make distinctions between action in the foreground and in the background on a stage.
6. This literature section of about 25 students became a feeder section for a developing Honors program at the University of Wisconsin at Madison. A number of the then sophomores in this section have become English professors.
7. Students today understand episodic narration very well, discuss it with a greater skill than I could at their age, not having watched television while I was growing up.

8. The working papers and examinations given during the course have questions changed frequently in order to emphasize and query areas or concepts that students need further work in. Thus, if students immediately grasp how imagery can work throughout a play, a question on that subject does not appear on further written assignments.
9. References are to William Shakespeare *Twelfth Night*, ed. J. M. Lothian and T. W. Craik (London: Methuen, 1975).
10. Professor Doran is well known as one of the "Wisconsin women" in the English department. The late Professor Helen C. White was chair of the department when I was a student there. It did not then occur to me, given the evidence in front of my eyes, that there was discrimination against women faculty in a university setting.
11. One especially memorable moment in this series of films occurred in the Mary Pickford and Douglas Fairbanks *Taming of the Shrew*. Mary Pickford, playing a wonderfully cantankerous Kate, literally cracks a whip, thus focusing the attention and concentration of her audiences.
12. References are to William Shakespeare *Julius Caesar*, ed. T. S. Dorsch (London: Methuen, 1955).
13. I use the working paper format in most classes that I teach. The questions vary from paper to paper, depending on which aspects of the literature before them the students need more training in. I do not expect students to write critical essays in introductory literature classes, for I am more concerned with helping them develop specific, focused insights about small portions of text, such as one or two scenes in a drama. A sample of the working papers appears in the appendix to this essay.
14. Entries from the *Oxford English Dictionary* for "student" and "scholar" appear in the appendix at the end of this chapter.
15. References are to William Shakespeare, *Hamlet*, ed. Harold Jenkins (London: Methuen, 1982).
16. See Jack Jorgens, *Shakespeare on Film* (Bloomington: Indiana University Press, 1977) p. 215, who is citing Felix Barker, *The Oliviers* (London: Hamish Hamilton, 1953) p. 262.
17. I am grateful to my colleague, Professor Daniel S. P. Yang, Department of Theatre and Dance, the University of Colorado at Boulder, who invited me to lecture to his acting troupe while he was the artistic director of the Hong Kong Repertory Theatre and to Dean Everly B. Fleischer and Vice Chancellor Bruce R. Ekstrand who provided travel money to go to Hong Kong.
18. From later conversation with this student, though, I deduced that he had read these plays recently and had not actually seen stage, film, or video productions.
19. My debt to these and many other students is large. I am especially pleased to have taught Gary Harrison, Jack Prostko, Anita Sama, and Anne Scott.
20. Students at the University of Colorado have numerous opportunities to see films or videos of dramas in their entirety. The International Film Series and the Program Council frequently schedule films in cooperation with needs of the Shakespeare course offerings. Further, I schedule several films or videos each semester in a late afternoon or early evening, usually in response to requests form students currently enrolled in the Shakespeare courses that I am teaching.
21. References are to William Shakespeare *The Merchant of Venice* ed. John Russell Brown (London: Methuen, 1955).
22. The irony of a civil war being waged against King Henry IV, who purloined the English throne from Richard II, is underscored by Shakespeare in a variety of ways throughout this play and its sequels, *King Henry the Fourth, Part Two* and *King Henry the Fifth*, a play in which Hal himself must wage war.
23. Iambic pentameter, a verse line of 10 syllables divided into five feet, has a pattern of an unstressed or weakly stressed syllable, followed by a stressed syllable. Note that Hotspur's last line does not have 10 syllables; he dies, midline, incomplete.
24. As Mary Field Belenky *et al*., authors of a recent book, observe (distressingly after

20 years of the New Wave of the feminist movement in America): "In everyday and professional life, as well as in the classroom, women often feel unheard even when they believe that they have something important to say, " *Women's Ways of Knowing: The Development of Self, Voice, and Mind*, Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule (New York: Basic Books, Inc., 1986) p. 5.

25. I often encounter a very bright female student, writing papers at *A*- or *A* level, producing splendid exams, who simply will not speak in class and share her insights with the others. Even office conferences, ostensibly about classwork, do not seem to give these silenced students (now suddenly voluble) tools, tactics, or the self-confidence needed to speak upon return to the classroom. Sometimes, I have the students work for 15 minutes at the beginning of a class period in small groups of five or six people. I note that many women students will participate in the discussion but only infrequently assume the role of coordinator of the group.

26. References are to Tina Howe "Museum, " *Three Plays by Tina Howe* (New York: Avon Books, 1984) p. 41.

27. The technical grammatical category for the word "a" in English is a determiner, a term suggesting far more power and importance than the actual definition accords it. The *Harbrace College Handbook*, ed. John C. Hodges and Mary E. Whitten (New York: Harcourt Brace Jovanovich, 1977) provides an illustrative definition for determiners in its glossary of grammatical terms, "determiner: A word (such as *a*, *an*, *the*, *my*, *their*, or *our*) which signals the approach of a noun, " p. 430. This irritating categorization of this class of (essentially unimportant) words locates them in a hierarchy well below those important, signaled nouns advancing on the reader.

Appendix

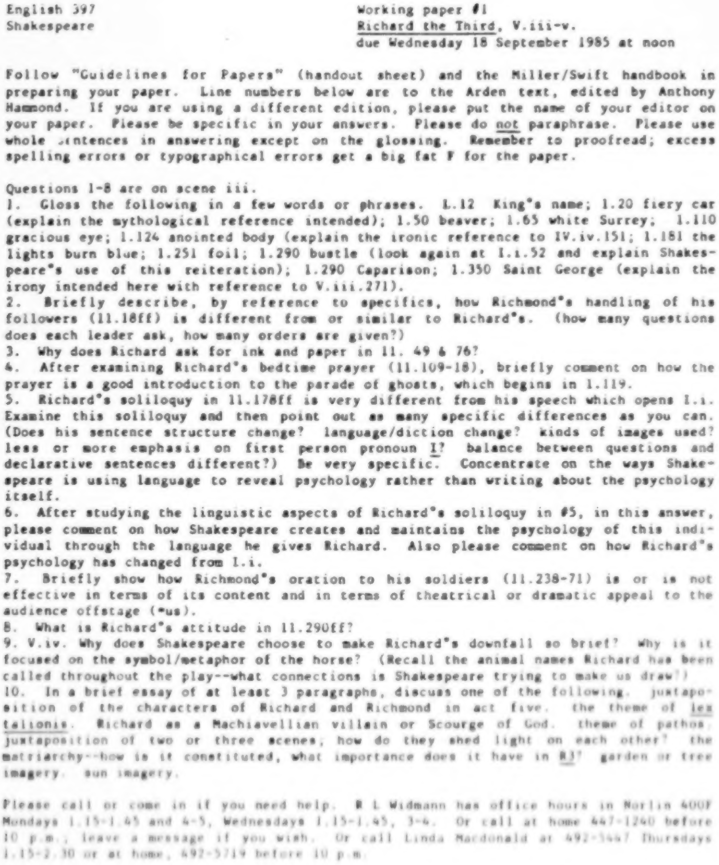
English 190
Shakespeare
Fall 1984

Working paper #1
Richard the Second, III.ii.
Due noon 19 Sept 84.

Follow "Guidelines" (handout sheet) and Miller/Swift handbook in preparing the paper. All answers, except the first and the last, should be 2-4 sentences long. Be VERY SPECIFIC in your answers.

1. Gloss (=explain in a few words or phrases) the following words: consult the OED (Oxford English Dictionary) for meanings of words current ca. 1595-1600. Be sure to explain the meanings of these words, noting the occurrence of any puns (i.e. multiple meanings of words/phrases), in the *context* of *this* play. L.23 senseless; 1.34 security; 1.36 discomfortable; 1.56 worldly; 1.86 my name; 1.117 double-fatal yew; 1. 161 mortal; 1. 161 temples; 1. 162 antic; 1. 212 ear.
2. Point out *one* of the stage directions which appears *in* the speech of a character and comment on how Shakespeare uses this written-in stage direction.
3. Briefly list the kinds of image patterns you find in this scene. Then, by giving act, scene, and line numbers, show where that pattern occurs elsewhere in the play.
4. What are the main themes of the play which appear in this scene? (a list is sufficient, no discussion needed.)
5. What is the dramatic irony in Aumerle's speech at 1.186? Briefly explain one other instance of dramatic irony in this scene.
6. After examining the adjectives used by the other characters in this scene and the adjectives used by Richard, briefly describe the *kinds* of adjectives Shakespeare uses to distinguish Richard from the others.
7. Discuss the structure of one of Richard's sentences.
8. In a comment of several paragraphs, show *how* Richard is consciously and deliberately manipulating his on-stage audience. (Here you need to look at which emotions he tries to evoke in them, the diction he uses, his shifts between singular and plural pronouns, his lamentations and self-pity, the way he stage-manages those surrounding him [what physical actions does he compell them to?], his use of alliteration and assonance, etc etc.) Try to focus on one especially effective way he controls the others.

If you need help, call R L Widmann, at home before 10 p.m. 447-1240 or at the office on Monday and Friday, 1-2, 492-5447.



English 397
Shakespeare

Working paper #1
Richard the Third, V.iii-v.
due Wednesday 18 September 1985 at noon

Follow "Guidelines for Papers" (handout sheet) and the Miller/Swift handbook in preparing your paper. Line numbers below are to the Arden text, edited by Anthony Hammond. If you are using a different edition, please put the name of your editor on your paper. Please be specific in your answers. Please do not paraphrase. Please use whole sentences in answering except on the glossing. Remember to proofread; excess spelling errors or typographical errors get a big fat F for the paper.

Questions 1-8 are on scene iii.
1. Gloss the following in a few words or phrases. L.12 King's name; 1.20 fiery car (explain the mythological reference intended); 1.50 beaver; 1.65 white Surrey; 1.110 gracious eye; 1.124 anointed body (explain the ironic reference to IV.iv.151; 1.181 the lights burn blue; 1.251 foil; 1.290 bustle (look again at I.i.52 and explain Shakespeare's use of this reiteration); 1.290 Caparison; 1.350 Saint George (explain the irony intended here with reference to V.iii.271).
2. Briefly describe, by reference to specifics, how Richmond's handling of his followers (11.18ff) is different from or similar to Richard's. (how many questions does each leader ask, how many orders are given?)
3. Why does Richard ask for ink and paper in 11. 49 & 76?
4. After examining Richard's bedtime prayer (11.109-18), briefly comment on how the prayer is a good introduction to the parade of ghosts, which begins in 1.119.
5. Richard's soliloquy in 11.178ff is very different from his speech which opens I.i. Examine this soliloquy and then point out as many specific differences as you can. (Does his sentence structure change? language/diction change? kinds of images used? less or more emphasis on first person pronoun I? balance between questions and declarative sentences different?) Be very specific. Concentrate on the ways Shakespeare is using language to reveal psychology rather than writing about the psychology itself.
6. After studying the linguistic aspects of Richard's soliloquy in #5, in this answer, please comment on how Shakespeare creates and maintains the psychology of this individual through the language he gives Richard. Also please comment on how Richard's psychology has changed from I.i.
7. Briefly show how Richmond's oration to his soldiers (11.238-71) is or is not effective in terms of its content and in terms of theatrical or dramatic appeal to the audience offstage (=us).
8. What is Richard's attitude in 11.290ff?
9. V.iv. Why does Shakespeare choose to make Richard's downfall so brief? Why is it focused on the symbol/metaphor of the horse? (Recall the animal names Richard has been called throughout the play--what connections is Shakespeare trying to make us draw?)
10. In a brief essay of at least 3 paragraphs, discuss one of the following. juxtaposition of the characters of Richard and Richmond in act five. the theme of lex talionis. Richard as a Machiavellian villain or Scourge of God. theme of pathos. juxtaposition of two or three scenes; how do they shed light on each other? the matriarchy--how is it constituted, what importance does it have in R3? garden or tree imagery. sun imagery.

Please call or come in if you need help. R L Widmann has office hours in Norlin 400F Mondays 1.15-1.45 and 4-5, Wednesdays 1.15-1.45, 3-4. Or call at home 447-1240 before 10 p.m.; leave a message if you wish. Or call Linda Macdonald at 492-5447 Thursdays 1.15-2.30 or at home, 492-5719 before 10 p.m.

Scholar (skǫ·lăr). Forms: 1 **scolere, scoliere,** 3–7 **scholer,** 4–5 **scolere,** 4–6 **scoler,** 5 **scolare, skolere, scolier,** (*Caxton* **escolyer**), 5–6 **scolar,** 5–7 **scoller,** 6 **scolear, -eir, scollar, skoller, skolar,** 6–7 **scholler, -ar, schooler,** 7 **schoolar, skooller, skollar,** (**sholar**), 6–9 *vulgar* **schollard,** 9 **scholard,** 6– **scholar.** [OE. *scolere, scoliere* (= OHG. *scuolari,* MHG. *schuolære,* early mod.G. *schuler,* now *schüler*), ad. late L. *scholār-is* (f. *schola* School), with substitution of the native ending -er¹. The word is rare in OE., and the ME. *scoler(e* may be wholly or in part a. OF. *escoler, escolier* (mod.F. *écolier*). Cf. Du. *scholier* (? from Fr.), MDu. also *scholare, scholer.*]

1. One who is taught in a school; now *esp.* a boy or girl attending an elementary school. Often qualified by prefixed word, as *Sunday, infant scholar,* Day-scholar.

c **1055** *Byrhtferth's Handboc* in *Anglia* VIII. 308 Seo rǽding þingð þæne scoliere. **1389** in *Eng. Gilds* (1870) 51 A fraternite was begonne..of ȝonge scolers. *a* **1400–50** *Alexander* 641 If any scolere in þe scole his skorne at him makis. **1402** Hoccleve *Let. Cupid* 211 That boke scolers lerne in hir chyldehede. **1538** Starkey *England* i. i. 3 He was neuer gud mastur that neuer was scoler. **1596** Shaks. *Tam. Shr.* iii. i. 18, I am no breeching scholler in the schooles. **1610** Holland *Camden's Brit.* i. 266 Two Schoole maisters and threescore and ten schoolers. *a* **1656** Bp. Hall *Rem. Wks.* Special. Life 8 Some unwise friends..perswaded him [my Father] to fasten me upon that School as Master, whereof I was lately a Scholler. **1820** Southey *Wesley* II. 162 In two or three months there were twenty-eight scholars, notwithstanding the strictness of the discipline. **1843** (*title*) The Sunday Scholar. **1888** J. Runciman in *Contemp. Rev.* LIV. 39 An accurate inquiry disclosed the fact that 38 per cent. of these poor scholars were breakfastless every morning.

b. One who is receiving, or has received, his instruction or training from a particular master; a pupil (*of* a master). Now *arch.* or *rhetorical.*

c **1000** *Canons of Edgar* 10 in Thorpe *Laws* II. 246/14 Þæt ænig preost ne underfo oþres scolere. *c* **1325** *St. Edm. Conf.* 247 in *E. E. P.* (1862) 77 His scolers þat thurde of him gode men were ynouȝ. **1340** *Ayenb.* 31 Ine þis clergie heþ dame auarice uele scolers. **1387** Trevisa *Higden* (Rolls) III. 195 Pictagoras hadde þis manere by scoole sciences: non of his scoleres schulde to fore þe seuenþe ȝere axe resoun noþer skile of his lore. **1471** Caxton *Recuyell* (Sommer) II. 396 His escolyers that lerned of hym. *a* **1590** *Marr. Wit & Wisd.* viii. (Shaks. Soc.) 56 *Wit.* Your most vnworthy schollard Giues to you immortall thanks. **1606** Shaks. *Ant. & Cl.* iv. xiv. 102 Thy Master dies thy Scholler; to do thus I learnt of thee. **1644** Milton *Areop.* (Arb.) 68 We are become..the backwardest Schollers, of whom God offer'd to have made us the teachers. **1699** Bentley *Phal.* ii. 57 While young, he was Scholar to Thales. **1745** J. Hammond *Love Elegies* xiii, And teach my lovely scholar all I know. **1869** Tennyson *Coming of Arthur* 153 Merlin's master (so they call him) Bleys, Who taught him magic; but the scholar ran Before the master. **1896** Besant *Master Craftsman* (1897) 67 It looks like Grinling Gibbons ..or perhaps one of his scholars.

c. *transf.* One who acknowledges another as his master or teacher; a disciple.

1577 Vautrouillier *Luther on Ep. Gal.* 10 That they were the ministers of Christ and the Apostles scholers. **1597** Hooker *Eccl. Pol.* v. vii. § 3 To professe themselves therein schollers and followers of the auncient. **1606** B. Barnes *Offices* ii. 50 Gower and his Scholler Chawcer. **1759** Johnson *Idler* No. 68 ¶ 4 The Romans confessed themselves the scholars of the Greeks. **1791** Burke *Let. Memb. Nat. Assembly* Wks. VI. 37 Your masters, who are his [Rousseau's] scholars. **1840** J. H. Newman *Par. Serm.* V. viii. 127 They think it a fine thing to..profess themselves the devil's scholars.

d. With qualifying adj.: One who is quick (or the reverse) at learning.

c **1605** Rowley *Birth of Merlin* ii. iii. 232 *Prince.* Do I think thy Lady is of thy opinion? *Gent.* She's a bad Scholar else; I have brought her up, And she dares owe me still. **1719** De Foe *Crusoe* i. (Globe) 214 He was the aptest Scholar that ever was. **1733** in *Swift's Lett.* (1766) II. 177, I am conscious of only one [good quality], that is, being an apt scholar.

2. One who studies in the 'schools' at a university; a member of a university, esp. a junior or undergraduate member. Now only *Hist.* and in official use.

1303 R. Brunne *Handl. Synne* 7999 Þe fourþe sone was a scoler, To lerne more he dyde hys power. *c* **1340** Hampole *Prose Treat.* 7 A scolere at pares had done many full synnys. *c* **1386** Chaucer *Miller's T.* 4 With hym ther was dwellynge a poure scoler, Hadde lerned Art, but al his fantasye Was turned for to lerne Astrologye. **1472–3** *Rolls of Parlt.* VI. 33/2 Your humble Oratours and Subgiettes, the Chaunceler and Scolers of the Universite in your Toune of Oxonford. **1570** *Act* 14 *Eliz.* c. 5 § 5 All Scollers of the Universityes of Oxford or Cambridge y^{t} goe aboute begginge, not beinge auctorysed under the Seale of the said Universities. **1579** Lyly *Euphues* (Arb.) 139 Such a confusion of degrees, that the scholler knoweth not his dutie to the Bachelor, nor the Bachelor to the Master. **1596** Dalrymple tr. *Leslie's Hist. Scot.* II. 247 The Burgesses and skolleris [at Aberdeen]. **1613–14** *Aberd. Acc.* in *Spalding Club Miscell.* V. 94 Gave to ane Hungarian scoller for his supporte..3 lib. **1632** Lithgow *Trav.* ii. 43 The Schollers here in the night committ many murthers. **1681** *Lond. Gaz.* No. 1650/2 At the very Entrance whereof, the Scholars were placed; First, the Under-Graduates, then the Batchelors of Arts. **1868** *Local Act* 31 & 32 *Vict.* c. 59 Preamble, The Chancellor, Masters, and Scholars of the University of Oxford.

†**b.** In the Elizabethan period, often applied to one who had studied at the university, and who, not having entered any of the learned professions or obtained any fixed employment, sought to gain a living by literary work. *Obs.*

1597 *Pilgr. Parnassus* i. 74 (Macray) Let schollers be as thriftie as they maye, They will be poore ere theire last dyinge daye.

3. One who has acquired learning in the 'Schools'; a learned or erudite person; esp. one who is learned in the classical (i.e. Greek and Latin) languages and their literature.

13.. *E. E. Allit. P.* B. 1554 Scoleres skelten þeratte þe skyl for to fynde, Bot þer was neuer on so wyse couþe on worde rede. **1540–1** Elyot *Image Govt.* (1549) 80 In the habite of a scholer of philosophie. **1599** Shaks. *Much Ado* ii. i. 264, I would to God some scholler would coniure her. **1607** *Peele's Jests* (*c* 1620) 11 He goes directly to the Mayor, tels him he was a Scholler and a Gentleman. **1641** Bp. Mountagu *Diatribæ* 181 As becommed a Gentleman and a Scholer. **1779–81** Johnson *L. P., Akenside* Wks. 1787 IV. 290 A very conspicuous specimen of Latinity, which entitled him to the same height of place among the scholars as he possessed before among the wits. **1820** Lamb *Elia* i. *Christ's Hospital,* Matthew Field belonged to that class of modest divines who affect to mix in equal proportion the gentleman, the scholar, and the Christian. **1856** Emerson *Eng. Traits, Religion* Wks. (Bohn) II. 97 Thus the clergy for a thousand years have been the scholars of the nation. **1886** R. C. Christie in *Encycl. Brit.* XXI. 364/2 Joseph Justus Scaliger (1540–1609), the greatest scholar of modern times.

b. with qualifying word indicating the degree of one's attainment.

c **1290** *St. Francis* 154 in *S. Eng. Leg.* I. 58 Bernard, þat was a gued scoler, formest to him cam. **1598** Shaks. *Merry W.* iv. i. 82 He is a better scholler then I thought he was. **1609** Lenton *Eng. Gallants Whirligigg* in *Marr. Wit & Wisdom* (Shaks. Soc.) 125 His Childhood next..Required them to put him unto schoole, Where in processe of time he grew to bee A pretty scholler. **1649** Jer. Taylor *Gt. Exemp.* ii. Disc. vi. 11 An ignorant mans faith..may be as strong as the faith of the greatest Scholler. **1717** Lady M. W. Montagu *Let. to Pope* 12 Feb., I pass for a great scholar with him, by relating to him some of the Persian tales. **1719** De Foe *Crusoe* i. (Globe) 224 He..made me..a much better Scholar in the Scripture Knowledge, than I should ever have been by my own private meer Reading. **1820** Lamb *Elia* i. *Christ's Hospital,* Under him were many good and sound scholars bred.

c. In illiterate use, one whom the speaker regards as exceptionally learned. Often merely, one who is able to read and write. Freq. in vulgar or dial. form *scholard, schollard,* etc.

1644 Quarles *Judgem. & Mercy* Wks. (Grosart) I. 79 The Vicar of our Parish..being so good a Churchman, and so great a Schollard, and can speake Latine too. **1667** Dryden & Dk. Newcastle *Sir M. Mar-all* ii. ii, Nay, faith, sir, I am not so good a schollard to say much. **1678** *Quack's Acad.* in *Harl. Misc.* (1809) II. 31 The admiring patient shall certainly cry you up for a great schollard, provided always your nonsense be fluent. **1824** Miss Mitford *Village* Ser. i. 209 He [sc. a lad of thirteen] is a great 'scholar', too, to use the country phrase. **1853** Lytton *My Novel* i. iii, You know Mark was a schollard, sir, like my poor, poor sister. **1893** Peel *Spen Valley* 274 When the paper was bought by Law's work-people, they had to seek up John Jowett, or some other scholar to read it aloud to them.

4. A student who receives emoluments, during a fixed period, from the funds of a school, college, or university, towards defraying the cost of his education or studies, and as a reward of merit.

At the colleges of Oxford and Cambridge and in the University of Durham such students wear a distinctive academic dress, and have special seats in hall and chapel.

1511–2 *Act* 3 *Hen. VIII,* c. 22 § 5 Any particular persone being fellowe or scoler of any of the said Colleges or Halles. **1584** Powel *Lloyd's Cambria* 400 The Warden and Scholers of new College in Oxenford. **1693** Dryden *Persius* iii. (pref. note), I remember I Translated this Satyr, when I was a Kings-Scholar at Westminster-School, for a Thursday-Nights Exercise. **1831** *Oxf. Univ. Herald* 19 Feb. 3/3 The election for a Vinerian Scholar, in the room of Mr. Giles, will take place on Thursday. *Ibid.* 11 June 3/2 On Monday last, Mr. Spranger, commoner of Exeter Coll. was elected a Scholar of that Society. 1853 'C. Bede' *Verdant Green* I. v, A scholar's gown was accordingly produced. 1857 *Act* 20 & 21 *Vict.* c. 84 Sched. § 71 The foundation scholars at the lower school [Dulwich] shall be appointed by the governors.

5. *attrib.* and *Comb.*, as *scholar-craft, -part, phrase*; appositive, as *scholar-printer, -saint*; † *scholar-respecting* adj.

1820 Scott *Monast.* xi, And since you like *scholarcraft so well, Mary Avenel, you shall see whether Edward or I have most of it. 1711 Shaftesb. *Charac.* I. 333 *note*, The full advantage of a just and liberal Education, by uniting the *Scholar-part with that of the real Gentleman and Man of Breeding. 1599 Porter *Angry Wom. Abingt.* (Percy Soc.) 27 That womans will borne, common, *scholler phrase. 1902 M. R. James in *Camb. Mod. Hist.* I. xvii. 619 The sixteenth century was the age of publication. What had been recovered was given to the world by the great *scholar-printers. 1595 *Polimanteia* in Brydges *Brit. Bibl.* I. 275 A *schollar-respecting honor. 1894 *Dublin Rev.* Oct. 310 The serene *scholar-saint, the Benedictine, Jean Mabillon.

b. *Scholar's mate*: see Mate *sb.*¹ b. Also † *scholar's check*.

1656 tr. *Biochimo's Chesse-Play* 17 The Schollers Mate. 1688 Holme *Armoury* III. v. 264/1 Scholars Check.

Hence **Scho·lar** *v.* (*nonce-wd.* in pa. pple. and gerund), *intr.* to act the scholar or learner; *trans.* ? to educate as a scholar.

1793 Mme. D'Arblay *Lett.* (1843) V. 402, I have been scholaring all day, and mastering too; for our lessons are mutual. 1836 Mahony *Reliques* I. 309 (tr. Gresset) Thus for a time did Vert-Vert dwell Safe in this holy citadel, Scholared like any well-bred abbé, And loved by many a cloistered Hebé.

Student (stiū·dĕnt). Forms: α. 4–5 **studiaunt**, 4–6 **studiant**(e, 5 **studyaunt**(e, *Sc.* -and, 6 **steudiant**; 4–6 **studiente**, 4–8 **studient**, 5–6 **studyent**(e, 6 **stewdyent**. β. 5–6 **studente**, 5– **student**. [In the α forms, var. of Estudiant, a. OF. *estudiant, estudient*, mod.F. *étudiant* (= Pr. *estudian*, Sp. *estudiante*, Pg. *estudante*, It. *studiante, studiente*), subst. use of pr. pple. of *estudier, étudier* to Study; in the mod. (β) form, ad. L. *student-em*, pr. pple. of *studēre*, to be eager, zealous, or diligent, to study; cf. It. *studente*, Du., G., Sw., Da. *student*.]

1. A person who is engaged in or addicted to study. Const. *of, in*, or with defining word prefixed, indicating the subject studied. Also with adj. of degree, as *close, deep, † good, great, hard student*.

α. 1398 Trevisa *Barth. De P. R.* VIII. xxvii. (Tollemache MS.) He [Mercurius] makeþ men studientes in science of numbers, and lorers þerof. 1400–50 tr. *Secreta Secret.* xxviii. 21 He that is a perfit studiaunt in that science. 1557 North *Gueuara's Diall Pr.* 98 We se it by experyence, that the greate studientes are persecuted more wyth syckenes then any others. 1601 Shaks. *Twel. N.* IV. ii. 9, I am not.. leane enough to bee thought a good Studient.

β. 1432–50 tr. *Higden* (Rolls) I. 13 Not vnprofitable to goode studentes [*non inutilem studiosis*]. 1529 More *Dyaloge* II. Wks. 198/1 No student in scripture should presume to trye examine, and iudge the catholike faith of Christes churche by the scripture. 1559 *Mirr. Mag., Dk. Clarence* xxxvii, I know them moste of this kin of mine, How I no student, should haue learned it. a 1568 Ascham *Scholem.* II. (Arb.) 109, I haue heard worthie M. Cheke many tymes say, I would haue a good student passe and iorney through all Authors both Greke and Latin. 1660 I. H. *B. Valentine's Triumphant Chariot* 21 Moreover the courteous & favourable student of Art, ought to know the several sorts and kinds of Antimony. 1712 Steele *Spect.* No. 516 ¶ 3 Lest the hard Student should one time or other crack his Brain with studying. 1822 Shelley tr. *Calderon's Mag. Prodig.* I. 86, I see Both by your dress and by the books in which You find delight and company, that you Are a great student. 1837 J. Hullah *Wilhem. Mus. Gram.* 2 The student should sing, or play.. this scale of *Do*, until he is thoroughly familiar with the sound of it. 1860 Tyndall *Glac.* I. v. 41 My position was in every way worthy of a student of nature. 1885 *Contemp. Rev.* Jan. 136 Guyard was well known in England by all Assyriological students.

2. A person who is undergoing a course of study and instruction at a university or other place of higher education or technical training. Also const. *of, in* (a subject); often with defining word prefixed, as *art, law, medical student*.

α. c 1430 *Pilgr. Lyf Manhode* I. lxxxiv. (1869) 48 Now sey me.. if ther be many studyauntes, and how grete the citeen ben. 1456 Sir G. Haye *Law Arms* (S.T.S.) 95 Quhethir a studyand may lefully be haldin in prisoun. 1509 Fisher *Funeral Serm. C'tess Richmond* Wks. (1876) 301 The studyentes of bothe the vnyuersytees to whome she was as a moder. 1547 *Househ. Bk. Edw. VI* in *Trevelyan Papers* (Camden) 195 Nicholas Bacon, studiant at the Lawe. 1564 J. Martiall *Treat. Crosse* title, By Iohn Martiall Bachiler of Lawe and Studient in Diuinitie. 1632 Lithgow *Trav.* x. 443 Flockes of Studientes, that ouer-swarme the whole land. a 1661 Fuller *Worthies, Norf.* (1662) 250 He was.. entered a Studient of the Municipal-law in the Inner-Temple. 1770 Luckombe *Hist. Printing* 61 William Rastall.. became a studient in Lincoln's Inn.

β. 1474 Caxton *Chesse* III. v. g vij, The Joly felawes that were students promysed to the woman a besaunte yf she myght or coude torne the corage of ypocras for to haue to doon wyth her. 1477 *Rolls of Parlt.* VI. 191/1 The studentes in the Universitees of Oxon and Cambrigge. 1553 T. Wilson *Rhet.* III. (1562) 83 b, When I was in Cambridge, and student in the kinges College. 1629 Wadsworth *Pilgr.* iii. 16 Now let vs come to the Collegiates or Students, and their diet. a 1700 Evelyn *Diary* an. 1637, Authors (it seems) desired by the students of divinity there [Balliol Coll.]. 1781 Gibbon *Decl. & F.* xvii. II. 40 After a regular course of education, which lasted five years, the students dispersed themselves through the provinces. 1845 W. B. S. Taylor *Hist. Univ. Dublin* 149 Provided the student be of two years' standing in the university. 1860 *N. Brit. Rev.* XXXIII. 78 The students at the Scottish universities.. usually reside either in furnished lodgings or are boarded in private families. 1886 C. Bigg *Chr. Platonists Alexandria* ii. 42 This was the famous Catechetical School.. The students were of both sexes, of very different ages. 1895 Rashdall *Univ. Europe* II. II. 605 The medieval student in Arts was usually much younger than the modern undergraduate.

3. a. At Christ Church, Oxford: A member of the foundation, corresponding to the 'fellow' or 'scholar' of other colleges.

Since 1882 the title is restricted to the senior members. Before that date the two groups were distinguished as *Senior* and *Junior Students* respectively.

1651 Langbaine *Found. Univ. Oxf.* 12 He [Henry VIII] established therein a Dean, 8 Canons, 3 publick Professors of Divinity, Hebrew, and Greek, 60 Students, eight Chaplains. a 1695 A. Wood *Life* (O.H.S.) I. 47 In the beginning of this yeare [1638] his eldest brother Thomas Wood.. became one of the students of Christ Church,.. he being then 14 yeares of age. a 1706 Evelyn *Diary* 24 Oct. 1672, Mr. Lock, an excellent learned gentleman and student of Christ Church. 1858 *Ordinances Oxf. Univ. Comm., Ch. Ch.* § 6 The Senior Students shall be persons of unblemished character. *Ibid.* § 13 If in the judgment of the electors to open Studentships he shall not be in all respects fit to be a Student of the House.

b. A person who receives emoluments, during a fixed period, from a college or other institution, or from a special fund, to enable him to pursue his studies and as a reward of merit.

1800 *Camb. Univ. Cal.* 37 Gonvil or Caius College.. [4 names] Students in Physic. 1814 *Hist. Univ. Camb.* (ed. 2) 53 Gonville and Caius College.. There are also four Studentships.. for students in physic: these students are required to take their degree of Bachelor in Physic as soon as they are of sufficient standing. 1888 *Camb. Univ. Cal.* 512 Gonville and Caius College.. Frank Smart Student [1 name].

† **4.** Const. *for*. One who strives after or studies to attain (an object or end). *Obs. rare.*

1545 Ascham *Toxoph.* I. (Arb.) 39 Wherein they both agre, that Musike vsed amonges the Lydians is verie ill for yong men, which be studentes for vertue and learning. 1615 Chapman *Odyss.* XII. 487 So long, not a head Of all those Oxen, fell in any strife Amongst those students for the gut, and life [illegible].

5. *attrib.* and *Comb.*, as *student life, -song*; appositive, as *student-monk, -preacher*; *student-like* adj.

a 1593 Marlowe *Massacre at Paris* 140 Paris hath full five hundred Colledges.. Besides a thousand sturdy student Catholicks. 1841 W. Howitt (*title*) The Student-life of Germany.. containing nearly forty of the most famous Student Songs. 1870 Ruskin *Lect. Art* v. 135 Not one [drawing] is weak or studentlike—all are evidently master's work. 1886 Willis & Clark *Cambridge* I. Introd. p. lxxxiii, Foundation of Gloucester House for student-monks. 1889 *Hardwicke's Sci.-Gossip* XXV. 197 Mr. Kalls has an abundant store of anecdotes relating to his student-days. 1905 Holman-Hunt *Pre-Raph.* I. 49 Mulready was most painstaking and student-like. 1912 G. W. E. Russell *Edward King* ii. 29 The student-preacher of a written sermon.. before the College [at Cuddesdon] had the right to dine at the Vicarage, and receive a detailed criticism after dinner.

b. Special comb.: **student interpreter**, a civil servant who is appointed to undergo a course of instruction in foreign languages in order to qualify for a post in the diplomatic or consular service; hence *student interpretership*; **student('s) lamp**, an argand lamp with an elevated reservoir which automatically controls the flow of oil.

1872 *Parl. Paper* (title) Return of *Student Interpreters in China, Japan, and Siam: 1847–72. 1884 (*title*) Civil Service Commission. Open Competition for *Student Interpreterships in China and Japan. 1875 Knight *Dict. Mech.*, *Student's Lamp. 1881 C. A. Young *Sun* 249 Like the shade of a student-lamp.

Hence **Stu·dentdom**, the community of students. **Stu·dentess**, a female student. **Stu·denthood**, **Stu·dentism**, the condition of being a student. **Stu·dentless** *a.*, having no students.

18.. *Colburn's Mag.* (Flügel), The vices of *studentdom. 1899 *Scotsman* 2 June 9/3 Restrictions imposed by the authorities are such as to drive the whole of Russian studentdom into a common camp of protest. c 1870 Stevenson *Let. in Westm. Gaz.* (1895) 13 July 10/1 Miss —— and the rest of our fellow-*studentesses. 1904 *Contemp. Rev.* Mar. 413 His own [lectures] on Job, the Psalms,.. and other Old Testament subjects drew only students and German and Russian studentesses. 1900 Sir H. Johnston *Brit. across Seas, Africa* Pref. p. v, A concise history..which would not be too abstruse for young students, nor yet too lacking in technical information to be of service to those who had left *student-hood behind. 1848 *Blackw. Mag.* LXIV. 530 Burghers and merchants..who, since the days of their *studentism, had fattened on tobacco and beer. 1890 J. C. Smith *Wallace's Buchanan* vi. 129 St. Leonard's College.. in the first year was *studentless.